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BRITISH  
MUSIC PUBLISHERS,  
PRINTERS, AND ENGRAVERS.



BRITISH  
MUSIC PUBLISHERS,  
PRINTERS AND ENGRAVERS:

*London, Provincial, Scottish, and Irish.*

FROM QUEEN ELIZABETH'S REIGN TO  
GEORGE THE FOURTH'S,

WITH SELECT BIBLIOGRAPHICAL LISTS OF MUSICAL  
WORKS PRINTED AND PUBLISHED WITHIN  
THAT PERIOD.

BY  
FRANK KIDSON,  
*Author of "Traditional Tunes," etc.*



LONDON:  
W. E. HILL & SONS,  
140, NEW BOND STREET, W.

MY FRIEND  
THOMAS WILLIAM TAPHOUSE,  
OF OXFORD,  
I DEDICATE THIS VOLUME,  
AS A SLIGHT TOKEN OF ESTEEM.

## Preface.

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As a pioneer work, the present volume must claim a little indulgence. Excepting a few scattered notices here and there, nothing dealing with the subject of the following pages has yet appeared, and facts bearing on it are scanty and scattered in many places. The lists of publications are not put forth as containing all that my material would furnish, but are merely selections culled to show types of a publisher's issue; to fix a date, or give a variation of imprint. The names attached here and there are those of the owners of the particular copies I have consulted and do not imply that such works may not be in the British Museum or elsewhere. Much of the bibliographical matter comes from my own library, while my friend, Mr. T. W. Taphouse, of Oxford, has freely (as he has ever done) thrown open to me his large and valuable store of rare and unique volumes. The British Museum has, of course, also furnished much, and I have to thank Mr. W. Barclay Squire there, for much helpful courtesy and for the trouble he has taken in many ways. I must also thank Mr. Arthur F. Hill, Mr. Alfred Moffat, and Mr. J. E. Matthew, of London, Mr. John Glen, of Edinburgh, Dr. Culwick, and Mr. E. R. McDix, of Dublin, and others who have furnished titles and imprints from their collections. Their contributions are all indicated in the text where they occur, and it but remains to thank all heartily for their aid. The references from the Edinburgh directories for 1804, 1806, and 1807 are from copies in Mr. Glen's possession. I am also indebted to

Mr. Hardie Brown, bookseller, Edinburgh, for kindness in allowing me the use of a file of early Edinburgh newspapers. I have to thank Mr. McLauchlan and his assistant at the Dundee public library for facilities granted in connection with the Wighton Collection, and a great number of practical sympathisers with the work.

FRANK KIDSON.

128, BURLEY ROAD,

LEEDS.

*January, 1900.*

## Introduction.

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THE present volume is an endeavour to place in a form, convenient for reference, a list of men (a number of whom were themselves musicians) who have played important part in the building up of British Music. By its aid it is hoped that much fresh light will be thrown on the musical history of the period it covers, and in some degree remove that uncertainty as to date, with which the average musician, librarian, or bookseller regards a piece of old music. The unfortunate habit, in force even to-day, of omitting the year of publication on musical works has caused more anxiety, trouble, and vexation of spirit to the antiquary in such matters than the outsider, unacquainted with the toil of tracking a melody to its source or of following the career of a musician, can conceive. Prior to the 18th century Playford and the earlier printers honestly placed the year of issue before the reader, but the wily John Walsh soon discovered that "women and music should never be dated," and up to the present the maxim has been religiously observed. To get at the date of such undated work it is necessary to find out the business movements of the publisher; his partnerships, his changes of address, and the year for such events. In the absence of publisher's name or initials, the quality of the paper, or engraving, or if it chance, a dated signature of a former owner all have to be taken into account before a satisfactory estimate of a year of publication can be arrived at. The yearly issue by nearly every publisher of a set of twenty-four country dances gives absolute dates and so do the inclusion in collections of airs, songs from the various operas, for there is satisfactory record as to the performance of these, and however much after, the work which contains melodies from one cannot be of earlier date. The London Directories are in some degree of great use, but this only applies to the comparatively late ones, for music sellers, even late on in the eighteenth century, were completely ignored by the compilers of the lists, with the sole exception of the Thompson family. After about 1780 one or two other names began to creep in, but very complete lists were not given until almost the first quarter of the new century. The London Directories were in this respect far behind those of Edinburgh and of the English provinces.

The art of music printing followed closely upon the discovery of letterpress typography; results being obtained in various ways on the Continent. The first piece of music printing in England is a fragment about an inch square, containing but 8 notes, used as an illustration in Higden's "Polychronicon," printed by Wynkyn de Worde in 1495. Shortly after this date many musical works issued from the English presses, being missals for the various Cathedrals. It is questionable which is absolutely the first secular musical work printed in England, but one of the earliest is an oblong quarto work in the British Museum, (attributed to Wynkyn de Worde) with the printed date 1530. Its title runs: "In this boke ar Cōteynyd XX Sōges; ix of iiij ptes, and xi of thre ptes [a list follows]. Anno dni MCCCCXXX, decimo die mensis octobris," oblong 4to. Another work which was at one time considered to be of the date 1519 and supposed to be printed by John Rastell [or Rastil], contains four pages of music, set up from moveable type:—"A New Interlude, and a mery of the nature of the iiij Elements" (no printer's name. *British Museum*). Though there is a chance that other secular music books had been printed, yet beyond these two works I have been unable to trace any others until past the middle of the sixteenth century; but Rd. Grafton, John Day, and others were printing Psalters and other religious musical works freely. All this early music printing was done from moveable metal type, woodblock, or other raised surfaces, and it was not until quite late that engraving was employed in the production of music. It has been long held that "Parthenia," 1611, was the first engraved music, and again it has been recently stated that a work, entitled "The Noble Arte of Venerie, or Hunting [George Turberville]...Imprinted by Henry Bynneman for Christopher Barker," 1575, 4to, contains music printed from engraved plates. In this opinion I cannot coincide. The music in question is the notes for the hunting horn and having carefully examined the 1575 and the 2nd edition 1611, I am under the conviction that in both copies the music is printed from a raised surface; the work is freely adorned with woodcuts, so no doubt a wood block has been cut for the purpose as undoubtedly it would be far the simplest and readiest method to employ. Perhaps there are earlier engraved works than "Parthenia," but I do not grant that the "Noble Arte of Venerie" is one of them. Though there are isolated instances of music printing from engraved plates, yet for a very long period the general practice was to have it worked

off from moveable type, right down to almost the end of the sixteenth century. The Dutch are said to have been the forerunners in plate music engraving, and by a method of softening the copper they were enabled to punch the notes on the plate and so save considerable labour and skill in its production. About 1680, plate engraved music became pretty general in England. John Playford had, however, previous to this issued several works in which the music was cut on copper, and he also re-printed others from works done on it prior to his time.

Hawkins gives the date 1710 for the introduction of the process of stamping music on pewter plates, naming Walsh and Harè in connection with it. The process continuing from that time to this remains the one in general use to-day, with the advantage of a transfer of the impression to a lithographic stone and the consequent rapidity of production.

The printing of music from moveable type was in great use from the time of the first printers down to the commencement of the eighteenth century, when, for large works, it fell entirely in disuse, being superceded by the stamped pewter plates. Octavo Psalm books, however, continued to be printed from raised type or woodcuts as also odd pocket volumes of songs, quite through the century. Fought and Falkener, however, attempted to revive the type printed folio, but quite unsuccessfully. Up to about 1687-90 the lozenge shaped note was always used in typography with the tails of the quavers and semi-quavers separate. They were joined together in the modern fashion on plate printed music at and before this time, but it was not until Heptinstall and after him Pearson made their improvements that the "new tied note" came to be used. To-day, the problem of a simple method of setting up music in type remains undiscovered. For the simplest line of notation the printer has to use a combination of small pieces and to build the notes up from these fragments, and in general to make a stereotype block from the type thus set up before working off an edition. Music printing is therefore a rather costly matter and only a small proportion of printers venture into this branch of the trade. About 1830 a revival of folio type printed music was made owing to an invention by Edward Cowper, patented in 1827. The notes were set up in their entirety in copper type, and the stave lines were printed separately. This double printing must have been inconvenient, though the results were excellent. It was, in fact, practically the same with the process employed in the work dated 1530 above referred to.

Chappell, and Goulding and D'Almaine employed Cowper's process for a short time only, for they quickly reverted back to engraved plates. It must have been as late as 1850 before the general introduction of lithography for music printing, by means of a transfer from an engraving on to the stone. Thirty years prior to this, a Birmingham man, W. Hawkes Smith, had produced several music sheets by drawing on the stone, and shortly after lithographic vignettes began to be used on the engraved title-pages.

Having referred to the mechanical difficulties of music production, it now remains to show how this was hampered by State interference. Under the plea that the exercise of printing was subject to the direct approval of the sovereign, Several monarchs attempted meddling in the craft and granted licenses to a favoured few. Queen Elizabeth, as a reward for services rendered at the Chapel Royal by two musicians, Thomas Tallis and William Birde, granted to these, conjointly, or the survivor of them, the sole power to print or allow to be printed musical works in England, with the additional grant of veto to all imported music. This arbitrary patent, we may well imagine, exercised a most mischievous effect on the production of music when the art was at one of its brightest periods and when British born talent met with a ready recognition, which it has, since those days, had to fight hardly for. The Patent, as printed at the end of a work of sacred music printed by Thomas Vautrollier in 1575, is as follows:—

“ELIZABETH, by the grace of God Quene of Englande, Fraunce, and Ireland, defender of the faith, &c. To all printers, booksellers, and other officers, ministers, and subjects greeting, Know ye, that we, for the especiall affection and good wil that we have and beare to the science of musicke, and for the advancement thereof, by our letters patent, dated the xxii of January, in the xvii yere of our raigne, have granted full priviledge and license unto our welbeloved servaunts, Thomas Tallis and William Birde, gent. of our chappell, and to the overlyver of them, and to the assignes of them and of the survivor of them, for xxi yeares next ensuing, to imprint any and so many as they will of set songe or songes in partes, either in Englishe, Latine, French, Italian, or other tongues that may serve for musicke either in churche or chamber, or otherwise to be either plaid or soonge: And that they may rule and cause to be rulled by impression any paper

to serve for printing or pricking of any songe or songes, and may sell and utter any printed bokes or papers of any songe or songes, or any bookes or quiers of such ruled paper imprinted. Also we straightly by the same forbid all printers, booksellers, subjects, and strangers, other than as is aforesaid, to do any the premisses, or to bring or cause to be brought out of any forren realmes into any of our dominions any songe or songes made and printed in any forren countrie, to sell or put to sale, upon paine of our displeasure: And the offender in any of the premisses for every time to forfeit to us, our heires, and successors fortie shillings, and to the said Thomas Tallis and William Birde, or to their assignes, and to the assignes of the survivor of them, all and every the said bokes, papers, songe, or songes. We have also, by the same, willed and commanded our printers, maisters, and wardens of the misterie of stacioners, to assist the said Thomas Tallis and William Birde, and their assignes for the dewe executing of the premisses."

Thomas Tallis having died in 1585 Birde alone held it and assigned the privilege to Thomas Este and perhaps others. Birde's patent expired in 1595, before his death, and for some three years it was not renewed. During this time T. Este and Peter Short were printing music books, probably by license granted from the officers of the Crown. In 1598 a fresh patent was assigned and this time to Thomas Morley, a pupil of Birde's, and (as Tallis and Birde had also been) a Gentleman of the Chapel Royal. The pay of this office was about sevenpence a day, so it was easy to understand that the rights over music printing were given as an addition to this small emolument. Morley's patent was similar to Birde's.

It must be noticed by the wording of the first patent that ruled paper for music writing was included in it, but only that produced by impression, so that the musician was at least free to rule his own paper. The number of exclusive patent rights granted by the Crown for all kinds of things to merely private persons became so dangerous that the House of Commons took notice of the matter, and in 1601 Morley himself had to answer questions put by the House regarding his privilege, but though this held good, yet, after its expiration, English music production became free to all. Morley assigned licenses to Peter Short, Thomas Este, and William Barley, and having died in 1604 the patent then came into possession of William Barley, who allowed Windet, and

others to print under his assignment. I think it is likely that the privilege came to an end in 1614, as I can find no reference to it after that date, and others, besides the older printers, then appear in the field. Though printing was now more or less free in England, yet it was not so in Scotland, as will be seen by a brief notice on page 177 of the present volume.

From what may be termed the Madrigal Era—roughly between 1590 and 1620—the production of music books fell off considerably in spite of a free music press. Between the above dates numbers of excellent works had been given forth, and this even under restrictive license. There must have been some radical change in popular fashion for light singing appears to have ended and given place to more weighty matters. Charles the First had come to the throne and internal troubles were brewing. Psalm tunes still came forth for they appealed to the serious ones of both parties. Although Prynne had written his work against music and stage plays and been mutilated, pilloried, and condemned to imprisonment for life in consequence, yet, people cannot be made merry by Act of Parliament; a wet blanket seems to have been cast over secular music, until strange enough as it may seem the Commonwealth was declared. It was then that John Playford came to the rescue of English music and from 1650, onward to the beginning of the eighteenth century he and his sons were its pillars. Then followed Walsh and music printing became general.

# Music Printers and Publishers.

## London.

**a** This was the sign of a music shop named the "Little a," at 41, Leadenhall Street, under the proprietorship of W. Bailey (*see Bailey*).

**Adams, Thomas.** At the White Lion, in St. Paul's Churchyard. He was one of the early music publishers and employed Thomas Este, Peter Short, and others, to print books of airs and songs. His earliest recorded date seems to be 1603 and the latest, 1614.

1603. The Third and last Booke of Songs or Aires, newly composed to sing to the Lute, Orpharion, or Viols. By John Dowland. Printed at London by P.S. [Peter Short] for Thomas Adams, and are to be sold at the Signe of the White Lion, in St. Paul's Churchyard, by the assignment of a patent granted to T. Morley. 1603. Folio.
1606. Songs for the Lute, Viol. and Voice, composed by J. Danyel. Printed by T. E. [Thomas Este] for Thomas Adams. 1606. Folio.
1609. Deuteromelia, or the second part of Musick's Melodie, London, Thomas Adams, etc. 1609. 4to. (*Matthew*.)
1609. Andreas Ornithoparcus, his Micrologus. John Dowland. Printed for Thomas Adams, dwelling in Paule's Church Yard, at the Signe of the White Lion. 1609. Folio. (Music cut in wood). (*Taphouse*.)
1610. A Musically Banquet. Robert Dowland. 1610. Folio. (*Matthew*.)
1611. Melismata, Musically Phansies, fitting the Court, Citie, and Countrey. Printed by William Stansby for Thomas Adams. 1611. 4to. (*Matthew*.)
1614. A Briefe Discourse of the true (but neglected) use of charactring the Degrees by their Perfection, Imperfection, and Diminution, in measurable musicke. By Thomas Ravenscroft. Printed by Edward Alde for Thomas Adams. 1614. 4to.

The full titles of these and many other of the early printed music books (between 1588 and 1638) quoted in the present volume are accurately given in that valuable little record Rimbault's "Bibliotheca Madrigaliana" 1847. A number of the originals are in the British Museum, and in the old Sacred Harmonic Society's library. Mr. Taphouse, of Oxford, and Mr. J. E. Matthew, of Hampstead, are also the fortunate possessors of many of these now unobtainable examples.

**Allde, Edward.** An early printer. Johnson, the typographer says "He dwelt at the sign of the Golden Cup, without Cripplegate, in 1587, till after 1600." Allde printed at least two music books from moveable type after this latter date.

1614. "A Briefe Discourse." By Thomas Ravenscroft (see Adams).  
 1615. Sacred Hymnes, of 3, 4, 5, and 6 parts, for Voyces and Vyols, newly composed by John Amner. . Printed by Edw. Allde, dwelling neere Christ Church. 4to.

**Andrews, W.** It is not improbable that one of these was the Andrews in partnership with Robert Birchall. Some time about, **AND**  
**Andrews, H.** or prior to the year 1790, W. Andrews issued Sheet Music from 12, London Road, Southwark, and H. Andrews apparently succeeded to the business here, but with the number altered to 11, London Road.

Sheet songs are found bearing this latter name and address, one being from "Cymon," an opera, revived on a grand scale at the Haymarket, on Dec. 31st, 1791. Near the year 1800, H. Andrews removed to 11, Kendall Place, Lambeth, which address became, before 1805, 11, Little Canterbury Place. A reference to maps of London will show that these are identical and that the re-naming of the street occurred about 1803-4.

From Little Canterbury Place he issued the bulk of his publications between 1804 and 1810. These include a series of "Five Favourite Dances," folio, Numbers 1 to 39 (7, 8, and 9 dated 1805), and a small oblong volume for the flute "The Gentleman's Vade Mecum," besides much sheet music. Andrews' name is in the Directory for 1807, but it is probable he did not print after 1810-12.

At one time Andrews was in business connection with G. Verey, their names appearing together on sheet music, and in some cases with Andrews' name stamped over that of Verey's, imperfectly erased from the plate.

Some of Andrews' dances were reprinted at a later date by W. Sibley.

**Astor, George.** The elder brother of John Jacob Astor, the American millionaire, and born of peasant parents at Waldorf, near Heidelberg. He came as a young man to England about 1778, and getting employment at one of the makers of musical instruments, induced his younger brother John Jacob to join him in London. Here, after working as journeymen, the two brothers set up together in a small shop.

In 1783 John Jacob determined to visit another brother then resident in America, and took this opportunity, or made it the primary object of his voyage, to try to establish an opening for the sale of musical instruments. He took with him a small consignment of flutes, not more than £5 worth, and sailed for Baltimore.

On the voyage out he became acquainted with a fellow passenger who advised him to invest his money in furs. Having disposed of his flutes, Astor followed the suggestion, and getting back to London, he found the fur trade much more profitable than working as a musical instrument maker. He returned to America, and in 1795 had become so prosperous that he was enabled to give a *carte blanche* order to Mr. John Broadwood for a grand pianoforte, to be sent out to him in New York; a fact testified by a letter still preserved by Messrs. Broadwood.

In 1809 he established a Fur Trading Company, ultimately making a large fortune in this and by the acquirement of property in the fast growing city of New York.

Meanwhile George Astor remained in London, and in 1794 had a small shop at 26, Wych Street, near Drury Lane, where, in the Directory for that year he is designated as "Musical Instrument Maker." He retained this place of business till after 1797, and in 1798, having apparently prospered, he removed to larger premises at 79, Cornhill, and here commenced the business of music publisher, having besides another address at 27, Tottenham Street, near Fitzroy Square; this was probably the manufactory for instruments.

He was now, according to an advertisement bearing the date 1800, "Manufacturer of Grand and Small Pianofortes and Musical Instrument Maker to His Majesty's Army."

In 1801-2 he entered into partnership with others, and the firm became "George Astor & Co." From 1807 to 1811 they had, in addition to the Cornhill establishment, another one as "Organ Builders," at Sun Street, Bishopgate Street, but shortly after the last-named date this address is dropped. In 1815 the firm is "Astor & Horwood, 79, Cornhill"; George Astor issued yearly collections of 24 Country Dances for the Violin, which were continued by Astor & Horwood; those for 1803 and 1818 being in the British Museum Library. Some Sheet Music and a Flute Preceptor also bear Astor's imprint, but I have seen no more important work.

In 1824 the firm at 79, Cornhill, was Gerock, Astor & Co., C. Gerock, with Wolf, being makers of pianofortes.

In 1825, in addition to the Cornhill traders, another "Astor & Co." is at 61, Lamb's Conduit Street.

**Atkins, Thomas.** A music engraver, whose name is affixed to a book in oblong 4to, bearing the date 1728, Galliard's "Hymn of Adam and Eve" (afterwards re-published by Walsh). Atkins also engraved a fine folio work by Dr. Croft, "Musicus Apparatus Academicus," being two Odes performed at Oxford in 1713. This bears the imprint of Richard Meares, and is in date about 1720.

**Babb, S.** Had an extensive business at 132, Oxford Street, facing Hanover Square, between the dates 1770 till shortly after 1780.

His publications were sheet music, including many of Handel's pieces, as well as some catches and glees. He published a set of duets by Giordani, in oblong folio, and the songs in Gretry's Opera "Zemire et Azor" [Dec. 16th, 1771] He was probably the first to print "Auld Robin Gray," as set to Leeve's air.

He retired from business after 1780, and his whole stock-in-trade and Musical Circulating Library were sold to Joseph Dale, who had then a very small establishment in a private house in Chancery Lane. If we are to believe an advertisement issued by Dale at this time, Babb's Musical Library numbered over 100,000 books, among which we imagine would be many treasures of musical antiquity. Dale having removed his trade to Babb's old premises, established here one of the most important businesses of his time.

**Bailey, W.** Published about the years 1770-1785 many engraved sheet and half-sheet songs at the sign of the "Little a," 41, Leadenhall Street.

The name of Bailey is frequently absent and the imprint generally gives "printed and sold at the Little a," with the address, though some few sheets bear W. Bailey in addition. Some of his songs are in my own, and others in the British Museum Library, and one in the latter bears date 1780 as given below. The same Bailey or his son having a similiar sign in large wooden letters over his door is mentioned by Mr. Tuer

in his reprint of "Dame Wiggins, of Lee," as having been a notable letterpress printer in Bishopgate Street.

- "A Song made for the True Blue frigate who has taken her station off Tower Hill this day, February 29th, 1780."
- "A favourite Peel on Eight Bells called a course of Grandsire Trebles."
- "Nancy My Wife," "The Wretched Captive," with other half-sheet songs.

**Bainbridge, Wm.** A flute-maker and patentee of a double flageolet. He was also "principal oboe, flute, and flageolet player at Astley's Theatre, and at Sadler's Wells."

His instruments, including the rather curious double flageolet, are now occasionally met with, and in their day they bore a well merited reputation.

He was first at 2, Little Queen Street, but about 1800-5 he had his shop at 35, Holborn Hill, with which address most of his flutes are stamped.

From here he issued several books of airs and instructions for his instruments. At one time he was in partnership with a person named Wood.

- Circa* 1805. "I Dolce Flauti or the Mellifluous Flutes," arranged expressly for Bainbridge's new patent double flute by John Parry. oblong 4to.
- "Bainbridge's & Wood's "Flageolet Tutor," whereby any person may play songs, tunes, etc., without learning notes. oblong 4to.

**Baldwin, Richard.** "Near the Oxford Arms," in Warwick Lane, printed and published a literary and musical magazine, issued monthly, bearing the title: "The Gentleman's Journal, or the Monthly Miscellany, by way of letter to a gentleman in the country, January, 1691/2, London, 1692." 4to. Later ones are printed and sold by R. Parker, at the Unicorn, under the Piazza, at the Royal Exchange in Cornhill; and by R. Baldwin, near the Oxford Arms, in Warwick Lane, and at the Black Lion in Fleet Street, between the two Temple Gates, 1693.

The musical portion consists of Songs set up in moveable type. Copies are in the British Museum.

Another Richard Baldwin published Knapp's "New Church Melody" in 1756 and 1764.

**Balls, James.** A pianoforte maker as well as a music engraver and publisher. An early notice of him is in connection with a pianoforte patent taken out November 16th, 1790 (see Brinsmead's "History of the Pianoforte." About this date and a little later some sheet-

songs are "engraved by J. Balls, of 8 Middle Scotland Yard, Whitehall," or "Westminster," and others, printed before this year have the imprint "Sold at Ball's Music Shop, No. 1, Duke Street, Grosvenor Square." (Folio volume, with MS., date 1790, in British Museum).

In 1806 the Directory, as well as sheet-music and pianofortes give his address at No. 26, in the same street, but on engraved music for "La Belle Assemblée," July—Sept., 1807, his address changes again to 12, Castle Street, Leicester Square.

About then he appears to go into partnership with George Balls, removing about 1809 to 408, Oxford Street, where so late as 1853 descendants of the family "Eliza Balls & Co." still remain. About 1815-16 the original name James Balls alone holds and continues till at least 1822, and George Balls seems to have gone to "151, Chestnut Street, Philadelphia,"—while another relation, T. Balls, is at "Norfolk, America," acting as agents for their English relation. Besides sheet-music Balls issued some oblong quarto collections of airs for the German flute. "The Gentleman's Amusement," Books I to IV, 1817-20.

The directories for 1823-24 give: "Ball & Son, Grand Pianoforte Makers, 27, Duke Street, Grosvenor Square, that for 1825 "Edward Ball." Though generally spelled with the s, the name is sometimes "Ball" on imprints and in the directories.

**Barley, William.** A bookseller and printer who in 1592 lived in Gracechurch Street. His latest date seems to be about 1614. He acquired from Thomas Morley the patent of the exclusive right to print music, granted to the latter sometime about 1598. Barley probably made a profitable transaction out of this license, for from 1599 to 1614 printers of music books, including John Windet, Thomas Este, and others, make acknowledgement of the assignment on their imprints. The books which bear Barley's name as printer are not very numerous; they include:

- 1596. A Newe Booke of Tabliture containing sundrie Instructions showing how to attaine the knowledge to guide and dispose thy hand to play on sundry instruments. . . . Printed for W. Barley, 1596. Oblong 8vo. (*British Museum.*)
- 1599. The Pathway to Musicke, contayning sundrie familiar rules for the ready understanding of the scale. . . . Printed for W. Barley, 1599. Oblong 8vo.
- 1599. Pavans, Galliards, Almains, and other short Æirs, both grave and light, in 5 parts for Viols, Violins." . . . Anthony Holborne, printed by W. Barley, the assigne of T. Morley, 1599. 4to.

1599. "The Psalms of David in Meter." 1599. Folio.  
 1599. The First set of English Madrigals to foure voices newly composed by John Farmer, practicioner in the art of Musicque, Printed at London in Little Saint Helens by William Barley, the assigne of Thomas Morley, and are to be sold at his shoppe in Gracious Streete, Anno Dom. 1599. 4to. (*Matthew.*)  
 1599. Madrigalls to foure voyces newly published by John Bennet, his first works At London; printed in Little Saint Helens by William Barley, the assigne of Thomas Morley. 1599. (*Taphouse.*)  
 1608. Ayeres or Phantasticke Spirites for three voices, made and newly published by Thomas Weelkes. . . London, printed by William Barley, and are to be sold at his shoppe in Gracious Street. 1608. 4to. (*Taphouse.*)  
 1609. Pammelia: Musicks Miscellanie or mixed varieties of Pleasant Roundelayes and delightfull catches. . London, printed by William Barley for R.B. and H.W., and are to be sold at the Great North doore of Paules. 1609. 4to.  
 1609. "New Citharen Lessons, with perfect tunings of the same," Thomas Robinson. 1609. 4to.

**Bates.** Christian name not known. Published about 1810 a couple of small oblong volumes, containing airs for the flute, of which instrument he was probably a maker. The title runs "Bate's Universal Melodist or elegant selection of the most celebrated Songs, Duetts, etc." . . . London, published by the Editor, St. John's Square, Smithfield. Oblong 16mo. 4 books.

**Bennett, T.** 61, Holborn, near St. Andrew's Church, published in 1766 the third edition of "Plain and Easy Instructions for the German Flute by Lewis, C.A., Granom," the frontispiece is dated December 13th, 1766 (quarto) (*Taphouse*). His better known work was "The Musical Magazine," which appeared in sixpenny numbers from 1767 to 1772, making 6 vols. of large octavo; this was issued in conjunction with W. Bingley, 31, Newgate Street.

**Bennison, T. T.** 51, Albermarle Street, Piccadilly, a publisher of short lived business career, near the years 1800-5. He issued sheet music and about 1806 Messrs. Pearce & Co., of 28, Haymarket, announce on No. 3 of their "Popular Dances," that they have "purchased the whole of Mr. Bennison's plates, stock-in-trade, etc.," and are about to re-issue the same.

**Benson, John.** A bookseller who in the early years of John Playford's career was associated with him. This may be gathered from the imprint of the first edition of "Catch' that Catch Can."—"Printed for

John Benson and John Playford, and to be sould in St. Dunstan's Church Yard and in the Inner Temple near the Church doore, 1652."

**Bew, John.** 28, Paternoster Row, was a bookseller from before 1774 to 1795, who published many little and interesting works, half chap book in character, but his only musical production that I have seen is the 4th volume of "Vocal Music or the Songster's Companion" (the music being from type), dated 1778, 12mo. Robert Horsfield was the publisher of the previous volumes. Bew's publications include "A New Academy of Compliments, 1784," a quaint book of songs without music.

**Bickham, George, Junr.** An engraver principally known by his "Musical Entertainer," two large and handsome folio volumes. The book consists of two hundred finely engraved plates of songs with pictorial headings and surroundings, published in six-penny numbers, of four plates, each dedicated to different noblemen; it appeared during the years 1737 and 1738. Unfortunately the work is now seldom to be met in perfect condition, thanks to the industrious collectors of Vauxhall, Marylebone, and Ranelagh literature and illustration, who have seized upon the plates bearing reference to their pet subjects. Most copies of the book bear the imprint of Charles Corbett, at Addison's Head, Fleet Street, but it is evident that the plates were only re-issued by him for an advertisement of "No. IV, Vol. II, price 6d," from a 1738 magazine, forwarded to me by Mr. Arthur F. Hill, shows that it was "printed for and sold by T. Cooper at the Globe in Paternoster Row, where may be had any of the former numbers of the volumes and the first volume complete at 12s. 6d.".....N.B. There is a mickry of the Musical Entertainer published with little success, its the same size plates, the rappers like this, therefore don't be deceived and take that for this. The designs are in a poor Dutch taste, though with an Italian name, and the engraving in general incorrect and bad, being not done by the best hands."

I am unable to identify this denounced work; it can scarcely be "British Melody," which is dated 1739 and engraved by Benjamin Cole not "with an Italian name," otherwise the two books are exactly similiar in size and style. Miss Lucy E. Broadwood forwards me, from a copy in her own library, the following imprint on the first volume of the "Musical Entertainer," "London, printed for and sold by Geo. Bickham at his house, ye corner of Bedford Bury, New

Street, Covent Garden," plates dated 1737 as in other copies; this is undoubtedly the very first issue of the plates. Mr. J. E. Matthew, also possesses one of these early editions.

Bickham published no other musical work that I can find but a "Universal Penman", and a kind of guide to Hampton Court and Windsor Castle with plates, bear his name. This latter was published by T. Cooper in 1742 and was sold by G. Bickham, Junior, at May's Buildings, Bedford Court, Covent Garden.

**Birchall, Robert.** One of the important London music publishers. From his early imprints we learn that before commencing business he was employed by William Randall at Walsh's old shop in Catherine Street. He probably left here on Randall's death and set up in business at 129, New Bond Street, sometime near 1780. About this period he, for a short time, was in partnership with T. Beardmore at the same address, but this connection cannot have lasted any length of time, for as early as 1783-5 we find the firm as Birchall & Andrews, which probably ceased before 1790. Werner's Dances for 1783-5 bear their names.

It is unfortunate that I cannot fix more definite dates for the above, but prior to 1792 the directories are silent regarding Birchall, and absolutely the first notice of him I have yet found is a proposal dated June 22nd, 1783, (given in Burney's Handel Commemoration, 1785) for publishing a complete edition of Handel in 80 folio volumes.

The following is part of the proposal:—"June 22nd, 1783, Handel's Music. Proposals for printing by subscription by R. Birchall (from the late Mr. Randall's, Catherine Street), No. 129, New Bond Street. Complete scores of all the compositions of G. F. Handel, not hitherto perfected.....The whole of which is computed to make about eighty folio volumes containing one with another near one hundred and fifty pages each.....Subscriptions received by Birchall at his music shop No. 129, New Bond Street, London." Whether this scheme so far as as Birchall was concerned fell through or not I cannot tell, but about 1786 Dr. Samuel Arnold either alone or in conjunction with Birchall proposed a similiar edition which was carried through to the extent of about forty volumes in large folio.

As before said, after a partnership with T. Beardmore, came Birchall & Andrews with publications of dance music in oblong quarto, but this is by no means a very frequent

imprint, and the firm cannot have lasted much above a year or so. The Directory in 1792 gives its first notice of Birchall and from it we learn that his address is now 133, New Bond Street, instead of the previous No. 129. This new number holds good till 1823-4, when as Birchall, Lonsdale and Mills the firm is given as at 140 in the same street. These premises are now occupied by W. E. Hill & Sons, the celebrated violin makers and experts. In the first part of his business career Birchall adopted the sign "The Handel's Head," and I am indebted to Mr. Barclay Squire for pointing out that the original bust held, till a late period, a place over the shop front.

After his partnership with Andrews, Birchall appears to have pushed his business forward vigorously and to have established an extensive musical circulating library, rapidly coming to the front as a publisher. About the end of the century he published a quantity of Italian vocal music, then in such great demand; much of this is in oblong folio. A great number of glees, also appeared singly as well as in large collections—Horsley's and Callcott's, several books in oblong folio.

He issued many single pieces of Handel's, and altogether a mass of sheet and other musical publications much too large to indicate. One of his series was a re-issue and a continuation of Campbell's "Country Dances and Strathspey Reels" in oblong quarto. This extended to at least the 27th book, circa 1811. The set was originally commenced by Wm. Campbell, the music publisher, but Birchall acquired the plates.

After making his business one of the largest of its kind in London, Robert Birchall died in 1819. The firm now or shortly after (1821) became Birchall, Lonsdale, and Mills. In 1830 it is Lonsdale and Mills, and before 1838 these two separate, C. Lonsdale going to 26, Old Bond Street, and R. Mills retaining the old address at 140.

It is said that Samuel Chappell learnt the business with Birchall.

- C. 1783. Twelve Italian Canzonetts for the Voice and Harpsichord by John Burton, Op. III. London, printed for R. Birchall (from the late Mr. Randall's, formerly Walsh's in Catherine Street, Strand) and T. Beardmore, No. 129, New Bond Street, (over an earlier erased imprint). Folio.
- C. 1783. "Take O Take those lips away." (Sheet Song, same imprint.)

- C. 1785. "XII Favourite Minuets for the Harpsichord or Pianoforte, composed by the celebra'ed Guiseppe Haydn, of Vienna." London, printed and sold by Birchall & Andrews, at Handel's Head, No. 129, New Bond Street, of whom may be had all the above author's works. Oblong 4to,
- C. 1785. "Ten Minuets Twelve Country Dances," performed at the Festino Rooms, Hanover Square. (Same imprint over an earlier one erased.) Oblong 4to.
- C. 1785. "Six New Minuets with three favourite cotillions." . By Francis Werner, London, printed for Birchall & Andrews, No. 129, New Bond Street. Oblong 4to.
- C. 1790. "A Set of Glees. . . with the Dirge in Cymbeline," . . by Maria Hester Park, printed for the author and sold at Birchall & Andrews music shop, No. 129, New Bond Street. Oblong folio. *(Walter Rowley).*

**Blackman, W.** A Southwark music seller living at 15, Union Street, who about 1810-15 was in a small way of business and issued sheet music. This includes a "New and improved Edition of Popular Songs, price 6d singly or 1/- per sheet," "Black Ey'd Susan," and "The Arethusa," being Nos. 4 and 6. His best known publication is "The Harmonic Cabinet or Kentish Harmony," or "The Harmonic Cabinet or Vocal Harmonist in Minature," or "Kentish Harmony," for editions appear under all these three titles. The book is a neat well engraved work in six small square shaped volumes. One edition bears the date 1821, and another, being later, instead of the Union Street address is "published by W. Blackman, Music Seller, 5, Bridge Street Borough"; this is about 1832 in date. The Directories give him at this latter address in 1823, 1825, etc.

**Bland, Anne.** There were two London music publishers of this surname, John Bland, of Holborn, and the present. Anne Bland as "Music Seller, Oxford Street" is given in the Musical Directory for 1794, an excessively rare volume, which Mr. Arthur Hill kindly places at my service. Anne Bland was established at 23, Oxford Street prior to 1790, and issued sheet music and yearly sets of dances. In 1793 she went into partnership with Weller, and Bland & Weller remained the firm till 1818, at which date Bland's name is absent either by death or retirement. From 1819 to 1821 the name given in the Directories is Weller & Co.; it is not present in 1820. Bland & Weller did a rather extensive trade and published Hook's collections of Vauxhall Songs from 1793 till at least 1800, yearly books of Country Dances, and Sheet Music. They also re-issued a book of Scotch airs, originally published by James Oswald. In 1805 the firm pur-

chased from Charles Dibdin, who had got tired of his music publishing business, the copyright of three hundred and sixty songs together with his musical stock for the sum of £1800 and an annuity of £100 for three years. These songs they of course re-issued. About 1818-19 on what may be presumed the death or retirement of Bland, J. Diether, a rising music publisher, bought many of the Dibdin copyrights and plates.

- C. 1790. Ah! Ca Ira. Dictum Populaire... Chanté a Paris... Le 14 Juillet. 1790. London, printed for A. Bland, 23, Oxford Street. (Sheet Song.)
1792. Twenty four Country Dances for the year 1792. (Same imprint starts at page 13 showing there must have been a set for 1791).
1793. A Collection of favourite Songs..Sung at Vauxhall, Composed by Hook. A. Bland & Weller, 23, Oxford Street.
- 1795, 1799, 1800. Ditto, each with an engraving of Vauxhall.
- C. 1795. A Violin Tutor with same plate of Vauxhall.
- C. 1800. Bland & Weller's Collection of Waltzes and Scotch Reels. Oblong 4to.
1816. Twenty Four Country Dances for 1816.
1819. Ditto for 1819.
- "A Collection of 43 Scotch Tunes with Variations... Dedicated to the Earl of Bute, by James Oswald. London, printed and sold at Bland and Weller's Music Warehouse, 23, Oxford Street. Folio.
- "Bland and Weller's Pocket Companion for the German Flute." Oblong 12mo.

**Bland, John.** 45, Holborn, probably a brother or other relative of the preceding Anne Bland. He became one of the important music sellers of London. The earliest date I can find for his publication is "August 24th, 1779," etched with his name and address under a vignette heading to a sheet song. He early commenced to print the popular English Operas in oblong folio, with smaller editions in oblong quarto, arranged for the flute or violin. These, with their songs printed singly, include "The Spanish Barber," acted 1771 (printed 1781); "The Agreeable Surprise," 1781; "The Poor Soldier," 1783, etc. He also issued a great number of catches and glees, separately published, as well as in collections. Among these two folio gatherings, considerably assorted into the "Ladies' Collection," and the "Gentleman's Collection." The songs of Handel, possibly from the plates of Walsh and Randall, and miscellaneous sheet songs also bear his imprint. In 1787 he was commissioned by several gentlemen to seek out Haydn in Vienna, with a view to bringing him over to England. Here he is

said to have been the hero of the Razor quartette incident, which, without a guarantee of its truth may be briefly told as follows:—Bland found Haydn, shaving and cursing the fates which had only provided him with a continental razor. The musician swore he would gladly give his best quartette for a pair of good English made implements. Bland accepted the offer at once and produced his own set to the satisfaction of composer and publisher. Haydn came to England in due course, and was for a period a guest of Bland's over the music shop in Holborn.

John Bland must have died or ceased business in the latter portion of the year 1794. His name did not drop out of the London Directories for 1794, though it is absent from the Musical Directory the same year and the ordinary London ones after 1795. His business premises passed into the hands of "Lewis Houston and Hyde," and then into those of F. Linley, both of whom proclaimed themselves "successors to Mr. Bland, 45, Holborn." It is rather difficult to settle which had the priority, but neither can have held any length of time. William Hodsoll, who in 1794 was a music seller at Seven Oaks, in Kent, came to the front, and before 1800 was established in Bland's old shop, which he held till at least 1830. In 1840 Zenas T. Purday was owner.

1779. "The good subjects of old England in Glee" [a vignette of a drinking party; underneath is faintly etched "1779, published August 24th. J. Bland, 45, Holborn." Sheet song in the British Museum.]

1787, etc. "The Gentleman's Collection of Catches," selected by John Bland (one number dated Jan. 1st, 1787). Several books. Folio.

C. 1787, etc. "The Ladies' Collection of Catches, Glee's, Canons" . . . . Selected by John Bland. At least twelve books. Folio.

"Webbes 5th, 6th, and 7th collection of Catches and Glee's." Oblong Folio. (Welcker published the 4th and F. Linley the 8th).

"Danby's collection of Glee's, etc." Many of the Operas of the day in oblong folio and quarto.

**Blundell, James.** Was established at 110, St. Martin's Lane, about or before 1778. On some of his imprints he states that he is son-in-law and successor to the late Mr. Welcker, of Gerrard Street, Soho. He removed near the end of the year 1780 to 10, Haymarket, a shop up to that time occupied by his brother-in-law, John Welcker, and became music seller to his Royal Highness, the Duke of Cumberland. He published sheet music in limited quantity and instrumental works, also continued the series of

Opera Dances danced at the Haymarket, commenced by the Welckers. I have not found a later date for him than 1782, about which year his business must have come to a conclusion.

- C. 1778. Overture of the celebrated C. Vanhall. J. Blundell, 110, St. Martin's Lane.
- C. 1778. Six Sonatas..for the harpsichord or pianoforte....By Jacob Kirkman, printed and sold by James Blundell, 110, St. Martin's Lane, son-in-law and successor to the late Mr. Welcker, Gerrard Street, Soho. Oblong folio.
- C. 1779. Warren's Glees, 17th collection. (Same address).
1780. Ode in honour of Earl Cornwallis' Victory over General Gates..16th August, 1780, J Blundell, 10, Haymarket.
1781. The Celebrated Dances performed by the Messrs Vestris and at the King's Theatre, Haymarket. 1781, composed by G. B. Noferi, Book 1, printed and sold by James Blundell, music seller to his Royal Highness the Duke of Cumberland, 10, Haymarket. Oblong 4to.
1782. Blundell's Dances for 1782.

**Boag, W.** His address was No. 11, Great Turnstile, Lincoln's Inn Fields, and he proclaimed himself "a purveyor of cheap music." He published a quantity of sheet songs, principally Scotch, and was in business probably from about 1790 to about 1825. His name is not in the Musical Directory for 1794, but in the London ones for 1796 to 1799. His music is rather coarsely but boldly engraved.

- C. 1790. "Of a' the airts' the wind can blow"...by the celebrated Robert Burns, printed and sold by W. Boag at his Cheap Music Shop, No. 11, Great Turnstile, Lincoln's Inn Fields.
- C. 1790. "O Say Simple Maid," "The Wounded Hussar," and other sheet songs.
- C. 1795. A Choice Selection of Ancient and Modern Scotch Songs.. Selected from the celebrated poets, Ramsay, Burns, etc. London (same imprint, pp 38, folio). (*Taphouse.*) [This is merely a re-issue with a title page of his single sheet and half-sheet Scotch songs.]
- C. 1825-6 Overture to Harlequin and Oberon, by the late Mr. Wm. Reeve. London: W. Boag, 11, Great Turnstile. Folio. [Acted 1796: Reeve died 1815: water mark of paper of this copy 1825.]

**Bow Church Yard.** A printing and publishing office in the narrow thoroughfare running by the side of Bow Church, off Cheapside. It was held by Cluer in 1720, and afterwards by Dicey. Some imprints bear the date 1738. Ballad sheets and broadsides were printed here as well as engraved music. I am in possession

of several early ballads "printed and sold in Bow Church Yard, London," and a small volume "Directions for playing the Flute" is "Engraved, printed and sold at the printing office in Bow Church Yard, London, where books of instructions for any single instrument may be had." In the present century, 1838, Messrs J. J. Ewer & Co., the importers and printers of foreign music, were established in Bow Church Yard. For further details see "Cluer" and "Dicey."

**Bown, G. W.** 11, St. Martin's Church Yard, a music seller who issued a few sheet Scotch songs and several small and unimportant collection of airs for the violin or flute, about the years 1820-26. On one of his works he makes the statement "Late of H.R.H. Duke of Gloucester's Band." He published an annual collection of twenty four "Popular Country Dances" in oblong 8vo; that for 1826 is in my own library. Another work under his editorship was published by J. Reynolds, 174, Strand, and entitled "The Amateurs' Flute Companion," in at least five volumes in small quarto.

**Branston, R.** A music engraver, whose imprint is found on a sheet song from Michael Kelly's opera "Of Age To-morrow," acted in 1805.

"The Wife's Farewell or No my love no.... Engraved and printed for the author by R. Branston, China Row, Lambeth, and to be had of Mr. Kelly, No. 9, Lisle Street, Leicester Square, and at all the music shops."

**Bremner, Robt.** A music seller originally settled in Edinburgh, who came to London and established a large and important business. Mr. John Glen, in his very valuable work "The Glen Collection of Scottish Dance Music" 1891 gives, among his biographical notices, some interesting particulars of him from original sources.

The first mention which Mr. Glen finds of Bremner is in connection with a concert which he gave on the 13th Dec., 1753, in the High School of Leith, and the next an advertisement bearing date July 11th, 1754, showing that Bremner had a music shop "at the sign of the Golden Harp" in Edinburgh. Mr. Glen further points out that he came to London in 1762, a date earlier than has been before mentioned for this circumstance. Bremner's London establishment was "at the Harp and Hautboy, opposite Somerset House in the Strand"—no number being given. He had, while in Edinburgh, adopted the same sign and this combination of musical instruments had

more than a hundred years previously held position over a shop which must have been upon practically the same site, for the label of John Shaw, a violin maker, is "at the Goulden Harp and Hoboy nere the Maypole in the Strand, 1656." Walsh had also used the same sign within a few steps of Bremner's place, but before the Scotchman's arrival had omitted it from his imprints. Bremner's London trade quickly became extensive, and besides the re-printing of his Edinburgh works he published a quantity of what was esteemed the best music of his day. He was himself the author of a very popular little treatise "The Rudiments of Music," which having had two Edinburgh editions dated 1756, and 1762, was issued again with his London address in 1763. Besides Scottish music in collections, half sheet Scotch songs are found bearing his initials and his name is attached to a vast quantity of instrumental music by English and foreign composers. He became the owner too of Pasquaili's "Art of Fingering the Harpsichord," and the same author's "Thorough Bass," works held at one time in the greatest esteem. He early became possessed of some of the original plates engraved for John Simpson and re-published "The Delightful Pocket Companion for the German Flute" and "Thesaurus Musicus."

It is recorded that in 1762 Bremner bought from Dr. Pepusch's library for 10 guineas the celebrated early manuscript known as Queen Elizabeth's Virginal book and made a present of it to Lord Fitzwilliam; it is of course now at Cambridge.

Bremner's publications are always distinguished for excellent engraving and printing; the paper is thick and strong and where type letterpress is introduced, as in his "Rudiments of Music," and his "Instructions for the Guitar," etc., the character is so neat and clear, and in a style peculiarly his own that it is unmistakeable.

Bremner died, presumably, at his country house, for under the heading May 12th, 1789 his death is recorded in the "Gentleman's Magazine" thus:—"At Kensington Gore, Mr. Bremner, music printer in the Strand."

Bremner had no successor at his shop in the Strand, for Preston & Son bought the whole of his stock-in-trade and re-issued such as were still saleable; his Scotch music, which was in great repute, especially.

One of Preston's announcements regarding this purchase is given on the sheet song "Poor Jack":—"That having purchased the entire stock-in-trade of that extensive publisher and dealer the late Mr. Bremner, Strand, facing Somerset House,

consisting of the celebrated vocal and instrumental works of all the most eminent composers; they are now reprinting the same and will have shortly ready for delivery, new editions of all those truly elegant, admired, and classical productions, as also a complete catalogue containing two folio sheets particularising the different authors, with the various species of composition, the whole forming, not only the most extensive, but the most valuable list of work ever exhibited in this kingdom."

I am in possession of one of these catalogues, dated 1790, and it appears to give a pretty complete list of Bremner's publications. They occupy seven closely printed quarto pages. A few works bearing Bremner's London imprint may be here-mentioned; of some of these there are early Edinburgh editions:—

The Rudiments of Music, by Robert Bremner, third edition, 1763, 12mo.

Thorough Bass made Easy,—Pasquali. Oblong folio.

Art of Fingering the Harpsichord,—Pasquali. Oblong folio.

The Harpsichord or Spinnet, Miscellany. Oblong folio.

Thesaurus Musicus. Two volumes. Folio.

Delightful Pocket Companion for the German flute. 2 vols., 8vo. (This and the previous one were re-printed from Simpson's plates).

Thirty Scots Songs, (and a Second Set). Folio.

A Curious Collection of Scotch Tunes. Oblong folio,

Twelve Scots Songs for a Voice or Guittar. Folio.

Instructions for the Guitar. Oblong 4to.

A Collection of Scots Reels or Country Dances, and a Second Collection. Oblong 4to.

A Collection of Scots Tunes by Wm. McGibbon (a re-print from the original work). 3 books, oblong folio.

A Collection of Scots Tunes by McGibbon, with additions by R. Bremner. Oblong 4to.

Freemason's Songs. Folio.

Adam Craig's Collection for the Harpsichord. Oblong folio.

Operas:—The Maid of the Mill; The Rival Candidates; Beggar's Opera, Daphne and Amintor; Love in a Village; and several others. Oblong folio.

Preston's list gives also the following; copies of which I have been unable to trace:—

Caledonian Country Dances, 2 vols.; Choice Minuets, 2 vols. Country Dances, excellent, 8 vols.; Jigs and Hornpipes, 2 books; Philpot's Dances, Rigadoons, etc.; Valentine's Dancing Master, 2 books; Spanish Reels; etc., etc. Oswald's Caledonian Pocket Companion, 12 books.

The dances named above point to being from the plates engraved for John Johnson, of Cheapside, who issued Country Dances, Caledonian Country Dances, and Philpot's Dances.

Bremner's bibliographical list could be extended to many pages of the present volume, as he published a great deal of instrumental music, Concertos, Solos, Sonatas, etc. It might also include his Italian operas and his English vocal music. In Presion's list many of these latter pieces may be recognised as having been originally John Johnson's stock.

**Bride, Richard.** Had a shop in Exeter Change about 1775, and published some half-sheet songs, generally only to be identified by the initials Rd. Be. His songs were mostly those sung at a second rate Vauxhall, called Finch's Grotto Gardens. These gardens were established near the year 1761, and existed till the beginning of the century. They were situate near the King's Bench prison, and were on the site now occupied by the Borough Road Station. Bride was the composer and publisher of a once popular hunting song "Sung by Mr. Dearl at the Grotto Gardens, set by Rd. Bride—Hark, hark, the joyous inspiring horn—." Another is "The Span, sung by Mr. Dearl, at Finch's Grotto Gardens, the words by Mr. Oakman, set by Mr. Bride.....Printed for the author at his music shop in Exeter Change, Strand."

**Briscoe, Samuel.** Published "The Songs to the new play of Don Quixote, as they are sung at the Queen's Theatre in Dorset Gardens. Part the first.....Written by Mr. D'Urfey, London, printed by J. Heptinstall, for Samuel Briscoe, at the corner of Charles Street, Covent Garden, 1694." Folio.

**Broderip & Wilkinson.** Broderip, who was without doubt Robert Broderip, the musician, organist at Bristol, and son of John Broderip, of Wells, had been partner in the great firm of Longman and Broderip, which came to grief some time about 1798. This firm had two places of business, one at 26, Cheapside, and the other at 13, Haymarket. Longman founded another business at the Cheapside address, while Broderip entering into partnership with Wilkinson took over the Haymarket premises. Broderip and Wilkinson are first-named in the Directory for 1799 and retain a place till 1808. In 1809, the firm is set down as Wilkinson & Co., and it seems evident that Broderip was dead; after 1810 this disappears.

The following extract (kindly forwarded by Mr. F. G. Edwards) from the "Morning Chronicle," of January 11th, 1811, proves that Wilkinson & Co. did not remain long in existence after the death of Broderip, and also shows what became of the stock and plates:—"T. Preston, 97, Strand, acquaints amateurs, etc., that he has just purchased the entire stock, etc., of Wilkinson & Co., late Broderip & Wilkinson, of the Hay-market."

Robert Broderip, born at Wells in 1750, died May 14th, 1808, at Bristol, the year which tallies with the absence of the name from the music firm, affording considerable confirmation that he was the senior partner in it.

Broderip & Wilkinson did not hold a very large business, publishing principally sheet music, with an occasional tutor for the harpsichord, violoncello, etc. One piece of sheet music is a rondo on the air, "If a body meet a body," by Robert Broderip, and some glees taken from Scott's poetry, by Dr. Clarke, of Cambridge, are among music issued by "Wilkinson & Co., late Broderip & Wilkinson."

**Brome, Henry.** A bookseller, who, in 1667, lived in Little Britain, but who had in 1678 removed to the sign of the "Gun, near the West-end of St. Paul's." Christopher Simpson's *Compendium of Practical Music*, 1667, is printed by William Godbid for him at the former address, and another edition, 1678, of the same book, bears his name at the latter. He also published *New Ayres and Dialogues for Voices and Viols*, by John Banister and Thomas Low, dated 1678. This is "imprinted by Andrew Clark."

**Browne, John.** An early seventeenth century bookseller, for whom (sometimes in conjunction with others) many madrigal and other musical books were printed. These extended from 1609 to 1622, after which date A.B., who may be his son, appears to hold place. His shop was in St. Dunstan's Church Yard, and many printers printed for him. One of his books has the following title:—

1613. *Songs of Mourning, bewailing the untimely death of Prince Henry, worded by Tho. Campion, and set forth to be sung with one voyce to the Lute or Violl by John Coprario.* London, printed for John Browne, and are to be sould in St. dunstan's Church Yard, 1613. Folio; music type, (*Taphouse*).

**Browne, John.** A musical instrument maker, music seller and publisher, who about 1727-30 living at the Sun in Cornhill, from here issued a small volume entitled "The Opera Miscellany being a pocket collec-

tion of songs chiefly composed for the Royal Academy of Music, containing select airs in Rodelinda Julius Cæsar..... Printed and sold by John Browne, musical instrument maker, at the Sun in Cornhill." (*Sir John Stainer's Catalogue of Song Books.*)

Later (in 1743) he had removed or altered his sign to the Black Lyon, still in Cornhill, where he made fiddles. Mr. Arthur F. Hill has an early and curious trade card of his:—"Made and sold by John Browne, musicall instrument maker, at the Black Lyon, over against the Royal Exchange in Cornhill, London, where you may be furnished with all sorts of musicall instruments, as Violins, Bass Viols, Hoboys, Flutes, etc.; printed books of tunes, with directions for learners.....At the same place you may hear of a Master for any instrument now in use."

**Browne, Daniel.** A bookseller, whose name, with another, appears on a book printed in 1740. He lived at the Black Swan without Temple Bar, and in 1749 published a small octavo book, with the music from moveable type, entitled "An Antidote against Melancholy, being a collection of four score Merry Songs..... Never before set to music, 1749."

**Brown, Robert.** Lived in Windmill Court, Pye Corner, and printed from moveable type an octavo volume of Anthems, composed by Josiah Street, the second edition dated 1746.

**Bryan, F.** He published about the year 1805 several sheet songs, one being:—"The Maid of Woburn.....Composed by M. A. Bryan, the words by F. Bryan, printed and sold by F. Bryan, 36, Southampton Row, Bloomsbury; of whom may be had, The Bilberry, a pathetic ballad, and Roxalana, both sung at the nobility's concerts by Miss Richardson."

**Buckland, J.** Printed and published several volumes of engraved sacred music, one being dated 1762—"A Book of Anthems, &c., compiled by C. Ashworth. London, printed and sold by J. Buckland, at the Buck, in Paternoster Row, 1762," oblong 4to. The music is engraved, and signed Wm. Smith. Another is "Eight Anthems on various occasions.....By Joseph Key, 2nd edition printed for and sold by the author, at Nuneaton in Warwickshire; sold also by Messrs. Thompson, 75, St. Paul's Church Yard; Mr. Buckland, 57, Paternoster Row; and the engraver, at 48, Holborn," folio.

**Butt, Richard.** Printed from music type in 1694 the following:—"A Collection of one hundred and eighty Loyal Songs, all written since 1678 and intermixt with several new Love Songs...4th edition, London, printed and are to be sold by Richard Butt, in Princess Street, in Covent Garden, 1694." 12mo. (*Taphouse.*)

**Button & Whitaker.** These were successors to the famous Thompson family of 75, St. Paul's Church Yard, and they carried on their business at the same address. After the Thompson's had ceased, Messrs Purday & Button took possession of the premises, and sometime about 1805 commenced publishing sheet-songs. Many have the last date engraved on them. In 1807 the names are transposed into Button & Purday, and in 1808 the firm stands as Button & Whitaker. The latter member was the musician, John Whitaker, an organist, and a composer of many popular songs, and of some of the music in "Guy Mannering." Whitaker was born in 1776 and died in 1847. Before 1816 other persons joined the concern and it became "Button, Whitaker, & Beadnell," or "Button & Company," and in 1820 the business is carried on as Whitaker & Co.

I have not been able to ascertain when the old premises in St. Paul's Church Yard ceased to be a music warehouse, but it was probably after 1830.

Button & Whitaker had acquired all the Thompson plates and stock-in-trade, and they re-printed a good many of the old books, besides issuing a quantity of new publications. Among these reprints are "Apollonian Harmony," a collection of glees, etc., in six volumes, large octavo, and a small oblong collection of "Favourite Marches for two flutes or fifes," two volumes, small oblong. They continued Thompson's yearly sets of twenty four country dances, but I have seen none of these collected into volumes of two hundred as in the case of Thompson. They published a gathering of Sacred Music compiled by John Whitaker, and extending to two volumes—"The Seraph"—the first volume dated 1818; it was afterwards re-printed by Jones & Co. Another series, in small oblong, is the "Musical Cabinet," reaching to at least 22 volumes. Sheet music came forth plentifully, very neatly engraved, frequently with a line, having ornamental corners round each page.

**Cahusac, Thomas.** Was at the sign of the "Two Flutes and Violin, opposite St. Clement's Church in the Strand," as early as 1755. I am

indebted to Mr. Barclay Squire for this record of him, as well as for drawing my attention to his obituary notice. Cahusac was a maker of violins and flutes, besides being a music seller and publisher. In Eastcott's *Sonatas*, dated 1773, Mr. Cahusac, Strand, is put down for several copies, and this name at 196, Strand, is in the London Directories from 1784. The *Gentleman's Magazine* gives a notice of his death as follows: "May 18th, 1798, Mr. Thomas Cahusac, senior, of the Strand, the oldest musical instrument maker in and near London." He had two sons, W. M. Cahusac and Thomas, who were in partnership with him before 1798. It appears as if the son Thomas was in business on his own account before this date for a sheet song in the British Museum, which is, after 1782, but contained in a volume bound in 1790 has the imprint "Thomas Cahusac, at his music shop, Great Newport Street, near Long Acre. In 1799 the two brothers are in partnership at 196, Strand, but in 1802, the directory shows that while W. M. retains the old premises, Thomas has again set up for himself and is at 41, Haymarket, as musical instrument maker.

Before 1814 the Strand premises are given up and W. M. Cahusac is at 79, Holborn, and is here till 1816.

In 1829 I find a record of William Cahusac, a musician, living at Bexley, Kent.

Thos. Cahusac published, in conjunction with J. W. Lintern, a music seller, of Bath. They printed a series of *Country Dance* books in oblong octavo, and another series of small oblong volumes of airs for the German flute, in at least twelve volumes. Sheet music also bears their imprint.

1785. *Twenty-four Country Dances* for the year 1785....T. Cahusac, 196, Strand, and Messrs. Ludlow & Wainwright, Manchester. Oblong 8vo.

1788-94. Ditto for 1788-90-91-92-93-94....Thos. Cahusac, 196, Strand.

1798 Ditto for 1798....Cahusac & Sons, 196, Strand.

1799. Ditto for 1799....T. & W. M. Cahusac, 196, Strand.

1800 Twelve for 1800.

1814. W. M. Cahusac's *Annual Collection* of twelve country dances, for 1814....79, Holborn.

*Cahusac's Pocket Companion* for the German Flute or Violin....W. M. Cahusac, 196, opposite St. Clement's Church, Strand. Small oblong, vols. 9, 10, 11, 12.

- C. 1785. *The Broom of Cowdenknowes*....Sung by Mr. Tenducci, at the Pantheon and Mr. Abel's Concerts. The instrumental parts by the late celebrated Mr. Bach. London, printed and sold by Thomas Cahusac, at his music shop, Great Newport Street, near Long Acre. (Sheet song after 1782 and before 1790.)

**Campbell, William.** A Scotch publisher, found at many different addresses during his business career; the first being 93, Berwick Street, Soho. This is on Werner's Dances for 1779. The address on the same for 1783 and for 1788 is at 11, New Street, Covent Garden, given also in the Directory for 1784 and 1787. About 1790 he removes to 8, Dean Street, and before 1810 he is at 4, Market Row, East Street, St. James's Market. In 1814 he is finally at 32, Dean Street, and probably died or ceased business about 1815 or 1816.

His publications consist principally of minor books of dances, and include a series "Campbell's Country Dances and Reels," in oblong quarto. This runs to twenty seven books, and was re-issued, and probably continued from the 22nd up to this number by Robert Birchall.

As before indicated he published many of Francis Werner's sets of Cotillions and Country Dances. Werner was a dancing master and master of the ceremonies at Almack's and the Festino Rooms. He lived at 6, Lower St. James' Street, Golden Square, in 1782 and died in the year 1787. Campbell, Fentum, Birchall, and Andrews, and others published his yearly books.

**Carey, Henry.** The poet and author of "Sally in our Alley." He had a very slight musical education, but his ready wit and good ear enabled him to earn his living by the profession. He taught in private families and took to composition. His own setting of "Sally in our Alley," and "God Save the King," (if this may be granted to him), testify to his ability. Not unlike Charles Dibdin, he took to a periodical publication of his own songs and music; there is an engraved half-sheet song, *circa* 1720, in the British Museum, which has the following title:—"Once for all, Harry Carey's general reply to the libelling gentry who are angry at his welfare. The words and music by Mr. Carey." The song begins, "With an honest old friend and a flask of old port." After the song comes:—"Mr. Carey, instead of being angry, humbly thanks those gentlemen who have rail'd him into so much business. His poems being now in the press he can publish nothing in the musical way till after Christmas, when, according to his old preface, he doubts not but to please his friends, to mortify his enemies, to get money and reputation. In the meantime, if a thousand libels come out against him he won't answer one; humbly hoping this reply sufficient by ye Author's order. Ingraved by T. Cross." Carey committed suicide in 1743.

**Carpenter, James.** He was Thomas Moore's first music publisher and limited himself in this matter to the works of the poet, or those of Moore's personal friends. He was also a bookseller and ordinary literary publisher. His sheet music is especially elegantly engraved and printed on fine white paper, with broad margins: it is also remarkable for bearing engraved dates, generally 1802 and 1803. He commenced in business with his brother at 14, Old Bond Street, about the year 1800, and the firm is for a year or so styled J. & T. Carpenter or J. Carpenter & Co. I find no music published by him after 1806, and in 1807 Moore transferred this branch of his work to the brothers Power. Carpenter was, however, long after this date in business as an ordinary bookseller and publisher.

**Carr, John.** A music seller with a shop "Near the Middle Temple Gate." He was a friend of, and had business relations with, old John Playford. A work said to be published by Carr in 1667 is "Tripla Concordia," advertised on one of Carr's publications of 1684. Another is "Melothesia, or certain general rules for playing upon a continued bass.....London, printed for J. Carr, and are to be sold at his music shop at the Middle Temple Gate, 1673," oblong 4to. (*Taphouse*). On this he advertises:—"All sorts of books and ruled paper for musick; Songs and airs vocal and instrumental, ready prick't; Lutes, Viols, Violins, Guittars, Flagelets, Castinets, Strings, and all sorts of musical instruments are sold by John Carr, at his shop in the Middle Temple, London." Many other books have his name on the imprint, with the same address, the latest I have seen being "The Lawfulness and Expediency of Church Musick," a Sermon preached at St. Bride's Church in 1693. (*Taphouse*). In the fifth book of "Choice Ayres and Songs," folio, 1684, sold by John Playford and by John Carr, at their respective shops, Playford bids farewell to the public and mentions Mr. Carr as having assisted him in procuring songs from the several authors. He says that he will now leave his labours to be taken up by two young men, "my own son, and Mr. Carr's son, who is now one of his Majesty's Musick."

Richard Carr, the son spoken of above, is found the following year, in conjunction with Henry Playford, on the title page of the "Theater of Musick," "printed by J. Playford for Henry Playford and R. C., are to be sold near the Temple Church, and at the Middle Temple Gate, 1685."

**Caulfield, John & H.** 36, Piccadilly. A family of music engravers, who also published sheet music and one or two musical works. The father to John Caulfield had been apprenticed to John Walsh, and had been employed in carrying proofs to Handel during the publication of his Oratorios. John Caulfield, the father, engraved Thomas Warren's second collection of catches and glees, published by Peter Welcker about 1770, as well as the fourth, published by Longman & Broderip. There is a very large single sheet having his name as engraver dated 1770, "A Cannon for 8 voices," devised and published by John Alcock, Doctor of Music, Lichfield. The Directory for 1802 gives:—J. & H. Caulfield, music engravers and publishers, 36, Piccadilly, and about this date I find several sheet songs bearing their names as publishers.

About 1825 John Caulfield, of 7, Fountain Court, Strand, engraved and published a "Collection of Vocal Music in Shakespeare's Plays," two volumes, large octavo. He was still alive, aged 83, in the year 1857.

**Chappell & Co.** The firm is said to have commenced in 1812 at 124, New Bond Street, (premises which had been occupied previously by Goulding & Co.), with Samuel Chappell at its head and the two musicians, J. B. Cramer & Francis Tatton Latour, as partners. About 1819 or perhaps a year or so later Cramer left, and in 1824 founded a business of his own, while in 1826, Latour did the same, taking 50, Bond Street, a shop almost opposite the old one.

About this time Chappell formed another partnership, Chappell, Longman, & Bates, but this, though in existence in 1829, ceased very quickly. G. Longman and Bates were musical instrument makers, who, in 1824, were at 6, Ludgate Hill. Bates is referred to in the present volume under his heading.

S. Chappell published music under his own name at 135, New Bond Street. In 1830 Chappell is said to have bought Latour's business and had established himself on the latter's premises, No. 50, and was in business alone. He died in December 1834, leaving his widow and his two sons, Thomas and William, as his successors.

About 1845 William Chappell, author of popular music, left his brother and became partner with Cramer & Co. The modern firm of Chappell is of course well known.

Samuel Chappell published a vast quantity of sheet music, some of which is printed from a patent copper type, worked

off at twice, a process, which was in limited use about 1830-5. He acquired from Latour many, then valuable, copyrights, including the song "Meet me by moonlight alone," and others, by J. A. Wade, which had a popularity almost inconceivable at the present day. I have lengthy lists of his publications, but these seem to be confined exclusively to sheet songs.

**Christmas, C.** 36, Pall Mall, a music seller who published a "Selection of German Hebrew Melodies," folio. James Hogg, the poet, mentions in his autobiography that in 1815 he was employed to write verses for this work at the rate of a guinea a stanza. "It was published in a splendid style, price one guinea; but it was a hoax upon me for I was never paid a farthing." It seems to have been intended to run to some length, but only the first number or volume of eight airs appeared. A firm, Falkener & Christmas, succeeded Michael Kelly, at 9, Pall Mall.

**Clarke, Andrew.** Printed Banister's "New Ayres and Dialogues," 1678, see Brome.

**Clarke, John.** Published in 1655 an edition of "Parthenia, or the Mayden Head of the first musick that ever was printed for the Virginals," composed by three famous masters, William Byrd, Dr. John Bull, and Orlando Gibbons, gentlemen of his Majesty's Chappell, dedicated to all lovers of musick, printed for John Clarke, at the lower end of Cheapside, entering into Mercer's Chappell, 1655, folio. A copy of this edition is in Mr. Taphouse's rich library.

**Clarke, John.** A later publisher and possibly a son of the former. The present John Clarke lived at the Golden Viol in St. Paul's Church Yard. Some time before 1697, (probably about 1680). Jeremiah Clarke, the musician, who also lived in St. Paul's Church Yard and committed suicide in 1707, may have been his son.

Clarke published a quaint tiny oblong volume entitled, "Youth's delight on the Flagelet.....Sold by John Clarke, at the Golden Viol, in St. Paul's Church Yard, 9th edition," either not dated or date cut off. The 11th edition, which bears the date 1697, was published in some part from the same plates by John Hare at the above address. Copies of these very rare books are in the British Museum Library, and I have to thank Mr. Barclay Squire for drawing my attention to them.

**Clavel, Richard.** Printed from moveable type "The Psalter or Psalms of David, paraphrased into verse, set to new tunes, the 3rd edition..... By Richard Goodridge; London, printed for Richard Clavel, at the Peacock, at the west end of St. Paul's Church Yard, 1685," 8vo. (*Taphouse.*) The 2nd edition was printed at Oxford in 1684.

**Clementi & Co.** Muzio Clementi, the musician, was born at Rome in 1752, and came to England when he was a lad of fourteen or fifteen, under the patronage of Peter Beckford. He of course rapidly became famous by his performances on the harpsichord and the piano-forte, and by his compositions. He is said to have lost a large sum of money by the failure of Longman & Broderip, in which it seems he was a partner. About 1798-99, when Broderip had taken over the Haymarket shop Clementi entered into a new firm at 26, Cheapside (the original place of business) with John Longman, and for two or three years they traded under the style:—John Longman, Clementi & Co. In 1802-3 Longman retired from this and set up for himself at 131, Cheapside, leaving Clementi to enter into partnership with Banger, Fredk. Augs. Hyde, Fredk. W. Collard, and D. Davis. The business was carried on either as "Clementi, Banger, Hyde, Collard, & Davis," or "Muzio Clementi & Co.," or "Clementi & Co.," with the address 26, Cheapside. In 1806 and 1807 they had additional premises at 195, Tottenham Court Road. They had bought all Longman & Broderip's plates and stock, and reprinted a great quantity of the music.

In March 1807 they were unfortunate enough to sustain great loss by a fire, which destroyed £40,000 worth of property (*see Grove's Dictionary*), and must have greatly crippled the new firm.

In 1810 Hyde drops out and another Collard takes his place—"Clementi, Banger, Collard, Davis, & Collard." This remains till 1819, when Banger is absent—"Clementi, Collard, Davis, & Collard." In 1823 the partnership stands, "Clementi, Collard, & Collard," and after the death of Clementi as "Collard & Collard," under which title, having only very recently left the original Cheapside address, the firm stands at present.

Clementi must, in his later years, have had little active interest in the business, and in fact from his constant visits to the Continent and his professional duties cannot ever have paid much attention to it. He seems to have retired to

Evesham, near Worcester, and died there on March 9th, 1832. He was afflicted with extraordinary absence of mind, and there are several anecdotes in this particular related of him.

Clementi & Co. published a mass of sheet music and re-printed from Longman & Broderip's plates a number of the English Operas in oblong folio. Another reprint was "Catches, Canons, and Glee's," in four volumes, oblong quarto. They made pianofortes, and their names are found stamped on violins, flutes, etc.

**Cluer, T.** Established a printing office in Bow Church Yard, off Cheapside, probably before 1720. It is possible that the premises, before Cluer came, may have been occupied by a ballad and broadside printer, and it is also likely that he may have printed ballads before he entered into the music trade. He, at any rate, appears to have printed music from moveable type before using engraved plates. A curious half sheet song in the British Museum, printed from type, seems to be an early specimen of his work. The song commences "I am a merry fiddler," and is titled:—"No. 13, The Pedigree of a Fiddler," with the following announcement "For the future all the songs printed by J. Cluer, in Bow Church Yard, will be set to musick, and as he hath invented a new and quick way of doing the same in letterpress for the enlargement of musick, songs will now be sold by him at a much cheaper rate than usual, and he will publish monthly four new sorts," etc., etc. (B.M. G. 315). This proves, not only that shortly before its issue, Cluer printed songs without music, but also that he had made some improvement in the setting up or otherwise of music type. Many old ballads without music bear the imprint "Printed and sold in Bow Church Yard." About 1720 all Cluer's publications are from very neatly engraved plates, and in this style they continued till he ceased business. Some of his books are so beautifully and clearly engraved on copper as to excel all other works of the period. He became associated with a bookseller or a music dealer, B. Creak, at the Bible, in Jermyn Street, St. James', and many of his books bear this name in addition to his own. He seems to have made an attempt towards a collection of musical works, mostly the Italian Operas, in a small size, convenient for the pocket, commencing with "A Pocket Companion for Ladies and Gentlemen." He says in the preface of the first volume "As all things of this nature that have appeared in the world have been generally of a size more adapted to a library than to accompany one abroad, we flatter ourselves with the hopes of a favourable reception for this

collection, the manner of introducing it being entirely new." A beautifully engraved opera in large octavo is Handel's "Julius Cæsar." Handel, in his early period, seems to have had periodical squabbles with Walsh, and to have taken his works to Cluer and Meares for publication. "Julius Cæsar" is one of these. Cluer, in the "Pocket Companion" quoted above, mentions that "The Proprietors of this book will speedily publish, in a neat octavo size for the pocket, that celebrated opera of Julius Cæsar, they having a grant for the sole engraving, printing, and publishing the same. To which will be added the overtures of all Mr. Handel's Operas. And they further give notice that they will in a little time publish in a neat octavo size, curiously engraved on copper plates, a monthly collection of new songs, with a thorough bass"..... Cluer printed other operas by Handel in folio. He, or his successor Dicey, planned a series of instruction books, octavo in size, edited by Peter Prelleur, and collected into one volume with the title, "The Modern Music Master." He published as late as 1729-30, when he was followed by W. Dicey, who in turn gave place to T. Cobb.

1718-20. The King's Health, set to Farinel's Grounds by Mr. D'Urfey (Joy to Great Cæsar, etc.); A drinking song for two voices, by Mr. Carey (Here's to thee my boy); The Fair Olinda, and many other engraved half sheet songs, in the author's possession, bearing Cluer's imprint.

C. 1720. A choice collection of Psalm Tunes, Hymns, and Anthems... by William Anchors....Engraved and printed at Cluer's Printing Office, in Bow Church Yard, Cheapside, London, where all manner of business is printed, and all sorts of copper plates curiously engraved Oblong 8vo. (With the date 1722 and owner's name stamped on binding).

C. 1725. A Pocket Companion for Gentlemen and Ladies, being a collection of the finest opera songs and airs....By Richard Neale. Small 8vo. A second volume followed later.

Medulla Musicæ, being a choice collection of airs....In two volumes London, engraved and printed at Cluer's Printing Office, in Bow Church Yard, and sold there and by B. Creak, at the Bible in Jermyn Street, St. James'. 8vo., 2 volumes. (*Taphouse*).

The First and Second Packs of Musical Playing Cards, each card containing a diverting song, and transposed for the flute. (These are advertised on one of Cluer's publications. A set, which has every appearance of being one of these packs, is among the playing cards in the British Museum).

Operas:—Julius Cæsar, Tamerlane, Rodelinda, Scipio, Alexander, Richard the First, Admetus, Siroe, and Lotharius (in folio). Julius Cæsar, Tamerlane, and Rodelinda, transposed for the flute in octavo.

Twelve overtures in four parts by Handel. Bononcini, &  
A Book of New Minuets and Rigadoons.

These two last are advertised in some of Cluer's works : I have not seen copies. The opera *Lotharius* was perhaps one of Cluer's latest publications. *Julius Cæsar* is beautifully engraved in octavo, and sold by Cluer and B. Creake : the patent right granted to Handel is dated 1720. A copy is in Mr. Matthews' library.

Most of the other operas in folio have richly engraved title pages. The small volume "Pocket Companion for Gentlemen and Ladies" has a charming frontispiece.

**Cobb, Thomas.** Closely succeeded Cluer at the Bow Church Yard office (see previous article), but was, however, preceded by, apparently, W. Dicey. Cobb probably published about the years 1734-38. He removed to the Apollo in Silver Street, near Cheapside.

- C. 1734. Suites de pieces pour le clavecin. . . . J. C. Smith. London, printed for, and sold by the author in Meard's Court, near St. Anne's, Soho, by Thos. Cobb, at the engraving and printing office in Bow Church Yard, where all manner of business is curiously engraved and printed. Oblong folio. (*Taphouse*.) (Among the subscribers are Mr. Burk Thumoth, Mr. John Walsh, 12 books, Dr. Pepusch, Henry Carey, and G. F. Handel. The second book was published by Walsh)
- C. 1734 XII Sonatas for 2 violins. . . . by J. S. Humphries. . . . London, printed for the author and sold by Thos. Cobb, at the engraving and printing office in Bow Church Yard. Among the subscribers are Mr. Burk Thumoth, junr., Peter Prelleur, and Rd. Neale. Copy in the British Museum, title kindly forwarded by Mr. Alfred Moffat.

**Cobb & Watlen.** 19, Tavistock Street, Covent Garden. The Watlen was possibly Mr. John Watlen who was at one time in business in Edinbrough. The earliest date I can find for this firm is among a list of booksellers selling a collection of Motetts or Antiphons. . . . by S. Webbe, large octavo, preface dated August. 1772. They seem to have engraved the book.

A few years later is a piece of sheet music "Billy Taylor," a favourite song sung by Mr. Bannister, junior. . . . The music arranged and the last part by J. Watlen, London, printed by Cobb & Watlen, at their music repository and new subscription music library, No. 19, Tavistock Street, Covent Garden, where may be had every new musical publication, also a very grand assortment of pianofortes, and other instruments.

At the above address their names occur in the directory for 1805, but I have not seen it in any other. In that for 1807 J. Watlen is shown to be in business on his own account at 5, Leicester Place, Leicester Square.

**Cocks, Robert, & Co.** Robert Cocks is said by Grové's Dictionary to have commenced business in 1827, but, as he, in partnership with others, at 20, Princes Street, Hanover Square, advertised in the "Harmonicon" for 1823, this must be four years too late. Among their many early productions are oblong quarto books for the flute, arranged by Charles Saust; one is a selection from "Der Freyschutz" (numbered 54), and another (numbered 55) is "A selection of original Scotch Airs," followed by another of Irish Tunes—"Two Hundred Irish Melodies, for the Flute, by J. Clinton," small 4to.

They rapidly pushed to the front and issued sheet music and important larger publications. Before 1845 they had removed to 6, New Burlington Street.

Robert Cocks died April 7th, 1887, aged ninety. He had been a man of extreme energy. Their publications prior to 1887 are said to have numbered more than sixteen thousand, which include many very valuable treatises.

**Cole, Benjamin.** An engraver of music and an illustrator. He engraved the music to the "Dragon of Wantley," published by John Wilcox in 1738, quarto. In 1739 he engraved and published on his own account a large folio work, similar in style to, and rivalling Bickham's "Musical Entertainer," this is:—"British Melody, or the Musical Magazine.....Printed for and sold by the proprietor, Benjamin Cole, engraver, at ye Corner of King's Head Court, Holborn, 1739," folio. He engraved the music with the pictorial headings on the music sheets issued monthly with the "New Universal Magazine," 1750, 1752, etc., and his name, as "Mr. Benjamin Cole, engraver," is among the subscribers to a song book entitled "Puerilla," dated 1751.

**Cooke, Benjamin.** At the Golden Harp, in New Street, Covent Garden, was in business as a music seller and publisher about the year 1730. He published instrumental music; and a book of twenty-four country dances for the year 1738, is in the British Museum. The following extract from the life of Dr. Benjamin Cooke, in the manuscript of the doctor's son, belonging to Mr. Taphouse, will show he was father to the musician:—"Dr. Benjamin Cooke, the musician, was born in New Street, Covent Garden, about 1734, where his father kept a music shop," etc., etc. Besides the above I can give no satisfactory dates for Cooke. His publications are by no means plentiful, and they all seem

within a few years of each other.

Mr. Arthur Hill possesses a curious trade card issued by Cooke, but it bears no date.

De Fesch's Canzonets.

XII Solos for a German flute, with a thorough bass for the harpsichord....by Mr Roseingrave, organist of St. George's, Hanover Square, folio.

XII Concertos in 7 parts, for two violins....by John Humphries, op. 2, folio. Ditto op. 3.

1738. Twenty-four Country Dances for the year 1738....Note, the genuine dances will be published every year in this same volume and character. N.B.—There is just published Caledonian Country Dances....Also the complete Country Dancing Master, in 3 volumes, printed for and sold by Benj. Cooke, at the Golden Harp, in New Street, Covent Garden, oblong 8vo.

**Cooper, J.** A music engraver, printer, and music seller, who about 1790 was at 39, Whitcomb Street, near Coventry Street, Piccadilly. He published some instrumental sheet music—"An Overture for the Harpsichord—Signor Rosetti," and "A Periodical Sonata by Mozart," etc. He shortly afterwards removed to 7, Gerrard Street, Soho,

**Coote, J.** At the King's Arms, in Paternoster Row, published a quarto work, "The Musical Magazine, by Mr. Oswald, and other celebrated Masters." It probably appeared in numbers, each containing letterpress and several engraved songs with music; no date, but internal evidence shows it to be about 1761-2. Coote was also publisher of an ordinary literary periodical called "The Royal Magazine"; that for 1761 contains several of the airs given in the "Musical Magazine." I have seen no other work of his.

**Cope, W.** Published sheet music. The earliest I have seen being a song relating to the French invasion of Ireland at Bantry Bay in 1796.

C. 1796. The Peasant of Bantry Bay....London, printed and sold by W. Cope, at his music and instrument warehouse, 22, Mount Street, near the Asylum, Westminster Road.

C. 1805. The Cottage in the Dell, a favourite song by S. F. Rim-bault. Same imprint.

**Corbett, Charles.** A bookseller at "Addison's Head, Fleet Street," or "Within Temple Bar." In 1732 he printed (with engraved music) the ballad opera "The Devil of a Duke," octavo. His name as publisher

is attached to Bickham's *Musical Entertainer*, originally issued in 1737 and 1738. His name is found in the London Directory so late as 1759.

**Corri & Co.** Domenico Corri was born at Rome in 1746, or, as another account states, at Naples, in 1744. Becoming celebrated as a musician he settled in Edinburgh in 1771, and shortly after published an oblong quarto book, dated 1772—"Six Canzones, dedicated to the Scots ladies." His younger brother, Natale Corri, also came to Edinburgh, and here the Corri's established a large music business, at first under the name of John Corri, and at another time in partnership with Sutherland. Corri & Sutherland came to grief about 1790, and near that year Domenico Corri had a small music shop at 67, Dean Street, Soho, publishing in conjunction with Corri & Co. in Edinburgh, a new firm probably controlled by his brother Natale (see the Edinburgh section of the present volume).

In 1792, Johann Ludwig Dussek, the composer, married Domenico's daughter, and he, entering in with his father-in-law, they took an adjoining shop in Dean Street, and another in the Haymarket. Before 1795 the firm is Corri, Dussek & Co., 67 & 68, Dean Street, and 28, Haymarket. They issued a catalogue of their publications printed on the back of sheet music, bearing this date with the additional one, 1796; their names appear in the directories for 1796 and 1801. In 1800-1 the firm had got into difficulties and Dussek is said to have fled to the Continent to avoid his creditors. In 1802 there is evidence that the business had been broken up, and that the Dean Street premises had been abandoned. The directory for 1803 gives—D. Corri, music and instrument warehouse, 28, Haymarket—and shortly after this year, Domenico Corri retires and leaves the trade in the hands of his son, Montague, who was born at Edinburgh in 1785. The house now does business under the style "M. P. Corri & Co., late Dussek & Co.," and the directories for 1805 chronicle M. P. Corri, Hall, & Co. In 1806 it is Corri & Pearce, and about 1807-8, becomes Pearce & Co., all at the address 28, Haymarket. In many instances the imprints on music merely give the address 28, Haymarket. This period of publication probably may be referred to the time when D. Corri, in monetary trouble, held the Haymarket shop after Dussek had gone abroad; not unlikely during a financial winding up.

Pearce & Co. in due course remove to 70, Dean Street, and ultimately to 24, Panton Street, Haymarket.

Corri & Co. published a great quantity of sheet music, vocal and instrumental. The latter included most of Dussek's pieces for the pianoforte. They also issued the operas, "Blue Beard," 1798; "Of age to-morrow," 1805; and "The Travelers," 1806; as well as single songs from them. All their work is disfigured by the use of a coarse blue tinged paper, with the engraving and printing by no means of the best.

**Cox, John.** Succeeded John Simpson, of Sweetings Alley, near the Royal Exchange, at a business founded and carried on by John and Joseph Hare. Simpson probably died about the year 1747, and Cox held the premises for a short period after this event, using some of Simpson's old plates.

Mr. Alfred Moffat kindly gives me the first two of the following titles:—

- C. 1748. Twelve Scotch and twelve Irish airs with variations, set for the German flute, violin, or harpsichord, by Mr. Burk Thumoth.... London, printed and sold by John Cox, at the Bass Viol and Flute, in Sweetings Alley, opposite the East door of the Royal Exchange, formerly Mr. John Simpson's. Where may be had two collections of the most favourite old and new Scotch tunes, several of them with variations, entirely in the Scotch taste, set for the German flute, violin, or harpsichord, in two books. The first book new engraved the size of the second; with addition of several new airs with variations, dedicated to his Royal Highness the Prince of Wales, by Mr. James Oswald. New musick, vocal and instrumental. 8vo.  
(This is a reprint from Simpson's plates; other editions were at later dates, published by Henry Thorowgood and by the Thompson family. The above copy is in the Wighton library at Dundee.)
- C. 1748. A Sett of Familiar Lessons for the Harpsichord, by Thomas Vincent.... London, printed for John Cox, at Simpson's music shop, facing the East door of the Royal Exchange (with a protrait of Vincent, dated 1748—British Museum).  
A Choice Collection of New Minuets, with their basses, as they are performed at all publick assemblies and entertainments; set for the violin, German flute, or Hautboy. Book 1st (same imprint as above). 8vo. (*Taphouse.*)

**Cramer & Co.** John Baptist Cramer was another of the many celebrated musicians who turned publisher. He was at first in partnership with Samuel Chappell, but about the end of the year 1824 entered into the business which, in a small way, had been carried on by Robert Addison and T. Frederick Beale. These, being first at 120, New Bond Street, had removed in 1824 to Regent Street, and

in their premises the firm commenced as Cramer, Addison, & Beale, 201, Regent Street. This remained without change till 1844-5 when Addison left and set up for himself, and William Chappell entered in his place. The firm now was styled Cramer, Beale, & Chappell, or Cramer, Beale & Co., and so till the death of Cramer in 1858 (born in 1771). Chappell soon after retired, and the business was now solely in the hands of Mr. Beale, who took into partnership Mr. George Wood, one of a family of Scotch music publishers. The house was now known as Cramer, Beale, & Wood, and in 1862 their address was 207 and 209, Regent Street, where they devoted most of their attention to pianoforte making and selling. On the death of Mr. Beale the business was turned into a limited company.

Referring to the earlier period, Cramer & Co. published much sheet music and many important works. Two of these of especial interest to musical antiquaries are Rimbault's "Musical Illustrations of Bishop Percy's Reliques," 1850, and Chappell's "Popular Music."

R. Addison, after he had left the Cramer firm, set up in conjunction with Hodson at 210, Regent Street, having also another address at 47, King Street. Besides publishing other works, Addison and Hodson had acquired (apparently from James Power's widow) the plates and copyright of Thomas Moore's Irish Melodies. They re-issued these from Power's plates, in the familiar green covers with the wood cut border and having the central cut of a female figure playing on the Irish harp.

**Creake, B.** "At ye Bible in Jermyn Street." A bookseller in association with Cluer of Bow Church Yard. (See Cluer.)

**Crosby, B. & Co.** Paternoster Row, or Stationer's Court, Ludgate Street. Booksellers and publishers, who acquired from Oliver & Boyd, the Edinburgh publishers, several song books with type printed music, viz.:—"The Caledonian Musical Repository," 1806. Ditto, a later edition, 1811. "The English Musical Repository, 1807. Ditto, a later edition, no date, and "The Irish Musical Repository," all in 8vo. All these books were printed by the Scottish firm. Another edition of the English Musical Repository, dated 1808, has the name William Hunter, an Edinburgh bookseller. Crosby & Co. also published an edition of the Edinburgh Musical Miscellany, 1808, 2 volumes, 8vo

This was also an Edinburgh publication from the press of another printer, similar in style, originally issued in 1792 and 1793.

**Cross, Thomas.** A most celebrated engraver of music at the end of the seventeenth and beginning of the eighteenth century. It does not appear that much definite knowledge of him exists, but there is a passing reference to him in Hawkins' History of Music, and his name is mentioned in two contemporary sets of satiric verses. He is credited with being the inventor of, or at any rate the first to flood the market with, half sheet songs, always in his time printed on one side of the paper, this generally thin, and being in fact, a musical variety of the ballad sheet, or broadside. Of these half sheet songs so many remain up to the present day, that, considering their liability to destruction during a period of two hundred years, their output must have been enormous. From the fact that a great number of these sheets bear the names "Tho. Cross," or "T. Cross, junior," it is naturally inferred that they are the production of two persons, father and son, and most writers so class them. I venture, however, to differ from this general opinion, and to consider them but one, from the fact that Tho. Cross, junior, is invariably on the earliest music, and T. Cross, without the qualification, on the latest. I am inclined therefore to think that Cross, senior, if a music engraver, had nothing to do with the half sheet songs marked with the name.

The earliest record I can find of a music engraver bearing the name is the signature "Tho. Cross, junior, Sculp.," engraved on Henry Purcell's "Sonatas of III parts," published by John Playford and John Carr, dated 1683. The latest record of the name is as "Cross, Sculpsit," on D. Wright's "Minuets and Rigadoons for the year 1732." As before stated, the word junior is almost always present on the earliest works—those prior to 1708 or 1710, after this "T. Cross," or "Cross" stands alone. This, I suggest, points to the conclusion that Cross, senior, who ever he may be, has died about this time and the son then dropped the adjective. If Cross, senior, was a music engraver (as I think likely), it is very probable from his son being employed by Playford, that he, the father, may have cut the few books of delicately engraved music, which the elder John Playford published near the middle of the seventeenth century. It has been supposed that Cross (junior) may have engraved for Walsh, but this I am not able to confirm, though his name is freely present on his work done

for Cullen, Meares, & Wright, as well as for some others. Work done for or by Walsh at this period is markedly different in character. Cross engraved boldly and freely, and his lettering, small and large, is very cursive, the tails of the y's and g's being especially curly.

Hawkins says that he lived in Catherine Wheel Court, near Snow Hill, off Holborn; this may be the case, but, as one of his songs indicates, he at one time resided "Near the Pound, at Clerkenwell." Many of his imprints show that he sold the songs he engraved, and worked both for authors and publishers alike; Henry Carey and Daniel Purcell among the former, Cullen Meares and Daniel Wright (senior and junior) among the latter. A favourite imprint is "Exactly engraved by T. Cross."

Prefixed to Dr. John Blow's "Amphion Anglicus," 1700, is a denouncement of the half sheet songs:—

"Music of many parts hath now no force,  
Whole reams of Single Songs become our curse.

While at the shops we daily dangling view  
False concords, by Tom Cross engraven true."

Another allusion to him is in Purcell's "Orpheus Britannicus,"

"Then honest Cross might copper cut in vain."

Cross having engraved music from at least 1683 to 1732, near this latter year, having become an old man, may have employed apprentices, besides failing somewhat in skill. This will, of course, account for the coarseness of the engraving in his later period. Hawkins says that "he stamped the plates of Geminiani's solos and a few other publications, but in a very homely and illegible character, of which he was so little conscious that he set his name to every thing he did, even to single songs."

**Cullen, John.** "At the Buck within Temple Barr," a music seller and publisher, who flourished about 1706-10. His name is on the imprint of an edition of Christopher Simpson's "Compendium of Practical Music," of the date, 1706, "printed by W. Pearson for John Cullen, at the Buck, between the two Temple Gates, Fleet Street," 8vo. This address indicates that he succeeded John and Richard Carr, who appear to have occupied the same premises in the latter years of the previous century. In 1707 he published the first edition of Keller's Thorough Bass, with a rubricated title in letterpress and the music "Fairly engraved on copper plates. London, printed for and sold by John Cullen, at the

Buck, between the two Temple Gates, Fleet Street, 1707," folio. At the back of the preface is a long list of "Books printed for and sold by John Cullen," but many of these are works printed by W. Pearson for Henry Playford and for John Young, such as, "Harmonia Sacra," "The Dancing Master, 13th edition," "Wit and Mirth," etc. He also advertises "All sorts of ruled paper, ruled books, and music books of all kinds, with violins, flutes, flagellets, mock-trumpets, haut-boys, reeds, bows, bridges, strings, wire for harpsicords; and rests for harpsicords, with all the newest songs and music that comes out, to be had at the same place, likewise music fairly written." Other works which bear Cullen's imprints are:—

Songs in the new Opera of Camilla; fairly engraved on copper plates and more correct than the former editions, folio.

Six Cantatas for a voice, with a thorough bass.... Composed after the Italian manner by Mr. Daniel Purcell, none of which were ever before published by the author's direction, carefully engraved on copper plates by T. Cross, printed for J. Cullen, at the Buck, without Temple Barr, folio.

Cantata set by Mr. D. Purcell. (Commences:—"Far from the Nymph.") Sheet of 2 p.p., printed for J. Cullen, T. Cross, Sculp.

**Dale, Joseph.** One of the most prominent London music publishers who, with his son and others of his family, flourished from near the end of the 18th to almost the middle of the 19th centuries. Joseph Dale commenced business in a private house, No. 19, Chancery Lane, prior to 1778, but in, or shortly after 1783, took over the stock-in-trade and premises of S. Babb, at 132, Oxford Street. The directory for 1778 gives Dale at the Chancery Lane address, as do many of his published pieces of music. On one of these early copies, Niccolai's Six Sonatas, is a rather curious notice, of which, by favour of Mr. John Glen, of Edinburgh, I am able to quote some part: "A Catalogue of the most favourite music, selected from the best authors, printed and sold by J. Dale, at his house, No. 19, Chancery Lane, London.—N.B. The plates, copyright, and copies of the books marked \* were purchased of William Napier, music seller, in the Strand, for £540. Those marked † of Charles Bennett, Temple, once the property of John Welcker, music seller, Haymarket, for £682." Among the list are:—"The favourite opera of Rosina, by Shield," "Flich of Bacon," "The Deaf Lover," "The Hermit, by Giordani," and second part to ditto, "Colin

and Lucy," "Maid of the Mill," by Shield. These are all marked as having been purchased from Napier. Dale adds a note to the effect that "as it is reported that Mr. Dale thinks it troublesome (as he does not keep a shop) to supply those who are not of the trade with books, he begs to say that this is not the case." The latest of the above list of operas is "Rosina," acted at Covent Garden in 1783; this and the appearance of his name in the directory of 1786 as at Oxford Street, fixes his removal thither between these years. Another interesting advertisement is on an oblong quarto edition of the "Flicht of Bacon," printed for J. Dale, 19, Chancery Lane:—"Joseph Dale begs leave, respectfully, to acquaint the nobility and gentry, and the public in general, that he is removed from Chancery Lane to 132, Oxford Street, facing Hanover Square, having purchased of Mr. Babb, music seller (retired), the whole stock-in-trade, together with the musical circulating library, consisting of one hundred thousand books and upwards, which will, with the addition of every new publication, be extensively carried on both in town or country; hoping to meet the favour of those who shall please to honour him with their commands....." (*Copy belonging to Mr. C. Lolley.*)

The Oxford Street premises were facing Hanover Square, at the corner of Holles Street, and having got here he rapidly developed his business, and in 1791 he opened another establishment at 19, Cornhill, opposite the Royal Exchange. Shortly before the year 1800 Dale either gives up the shop at 132, Oxford Street, and takes another in its place, which is variously styled 29, Holles Street, or Corner of Holles Street, or what is more likely, it may be the same under another designation. In 1803 he has an additional place, 151, New Bond Street, facing Clifford Street, but after 1808 the west end shops are all given up, and only the warehouse at 19, Cornhill retained. Before 1806 Dale took his son into partnership, and in 1809 the firm is Joseph and William Dale, who possibly may be sons of the original Joseph. In 1812 Joseph and William seem to separate, Joseph being at 19, Cornhill, and William at 8, Poultry. In 1819 Joseph's address is 25, Cornhill—possibly a change in numbering rather than a change in premises. After this date Joseph entirely disappears from the directory, and William alone remains. In 1828 William is at 19, Poultry, and in 1828 is succeeded by E. Dale, who ceased sometime after 1835.

Joseph Dale, the elder, was musician enough to compose pieces for the pianoforte and harpsichord, arranged from

popular airs. Sets of sonatas and concertos also bear his name. Another of the same name (probably a brother), James Dale, produced similar work.

Joseph Dale's publications are so numerous as to defy classification. He published vast quantities of sheet music, and a great number of the standard English operas of the period; generally in oblong folio, with a smaller oblong edition for the German flute or violin. He also issued a folio collection of English Songs, taken in many cases from these operas, and reaching to at least twenty numbers. Another similar collection was his Scotch songs, in three (or perhaps four) volumes, folio, each containing sixty airs. There was too, a series of Reels and Country Dances, in folio, the 25th number of which was published by William Dale, 8, Poultry. Other collections of Country Dances were in oblong quarto, but none, so far as I have seen, of the annual sets of twenty four for the violin, in oblong 8vo. which were so popular at that time. He published, of course, tutors for the harpsichord, etc., and advertises that he manufactures musical instruments of all kinds, and gives an extensive list, ranging from harpsichords down to flutes. The younger Dales' principally published sheet music, including, in 1835, the classic ditty, "All round my hat."

**Davies, J.** Was at 61, Red Lion Street, Holborn, about the year 1800. At a later date he was at 90, High Holborn. From these two addresses he issued sheet music; he also engraved Dr. John Rippon's Psalms.

**Day, John.** An early printer of note, who, according to Heber, first began printing a little above Holborn Conduit, removing about the year 1549 to Aldersgate. The books on early typography give very full accounts of him and his works. He died in 1584, having had several shops in different parts of London for the sale of his books. He published many religious works, and appears to have had a complete monopoly for printing Sternhold's version of the Psalms, of which, between the years 1560 and 1584, he printed a great number of editions. In the first named year, he published the Church Service, with music. His only book of secular music seems to be "Songes of three, fower, and five voyces, composed and made by Thomas Whythorne, gent., the which songes be of sundry sortes, that is to say, some long, some short, some hard, some easie to be songe, and some betwene both; also some solemne and some pleasant or merry; so that according to the skill of the singers (not being

musicians) and disposition or delight of the hearers, they may here find songs for their contentment and liking. Now newly published in 1571, At London, printed by John Daye, dwelling over Aldersgate," oblong 8vo. (a copy of which is in the British Museum.) He had a son named Richard Day, who succeeded him and held the patent of printing the Psalms, several editions of which were printed by his assignment. John Day printed sometimes in conjunction with William Seres. He had a woodcut device of a man arousing a sleeper and the motto "Arise, for it is Day."

**Denham, Henry.** Another of the Elizabethan printers, whose only musical production seems to have been two editions, both in the British Museum, of the Seven Penitential Psalms, reduced into meter, by William Hunnis, with the quaint title, "Seven Sobs of a sorrowful Soule for Sinne," 1583 and 1587, 12mo.

**Dibdin, Charles.** This versatile genius came to London about 1760, and first got employment as a harpsichord tuner at John Johnson's, in Cheapside. After having made a success by his opera, "The Padlock," and written innumerable entertainments and songs for the play house, he sailed for India in 1788. The ship, however, in her outward passage touched at Torbay, and he relinquished his passage, posting back to London full of a mad scheme for the opening of a theatre for the performance of his own pieces. This he effected, together with a music shop in King Street, Covent Garden. In 1790 he left here and removed to 411, Strand, opposite the Adelphi, or Beaufort Buildings, to a hall which he named the "Sans Souci"; from here he issued many hundred sheet songs, all written, composed, and sung by himself. These are each signed with his autograph, and include his best songs, Tom Bowling, among the number. In 1796 he removed to another building at No. 2, Leicester Place, Leicester Square, where he gave his different entertainments, and still continued the issue of his songs. He projected a publication called "The Lyric Rememberancer, consisting of songs, duettos, and trios.....The whole written and composed by Mr. Dibdin," quarto, this is dated 1799, but I doubt whether it reached more than two or three numbers. Meanwhile, his sheet songs came forth plentifully. In 1805 he got tired of the business and sold the copyright of 360 songs and his stock-in-trade to Bland & Weller for £1,800, and an annuity of £100 for three years. In 1808 he again embarked in his entertainments, and opened a music shop opposite the

Lyceum, but it soon was a failure and bankruptcy followed. He died and was buried at Camden Town in 1814.

**Dacey, W.** Held the printing office in Bow Church Yard after Cluer, and probably before Cobb; particulars, however, regarding him are decidedly scanty, though it is certain he was not very long in business. The only publications I have found bearing his name are some parts of "The Modern Musick Master", which were also sold by John Simpson. The date of this must be somewhere about 1735-38.

**Diether, J.** 29, Lisle Street, Leicester Square, probably commenced business 1815-18. A notice on one of his publications states that he was late of the King's Theatre, and organist of Ebury Chapel, Sloane Square. He published a quantity of sheet music, and bought at the sale of Bland & Weller's effects a great number of copyrights and plates, including many of Dibdin's, which he re-issued. He published a serial in small quarto "Diether's Pocket Companion for the flute," which ran to seven or more volumes, ranging in date between about 1816-20. One piece of sheet music has the address, 27, Lisle Street.

**Dover, William.** Published about 1800-5 "Complete Instructions for the Bassoon, printed and sold at Dover's music warehouse, Lincoln's Inn Fields, leading to Great Turnstile," oblong 4to. Another and a later imprint on sheet music is William Dover, Music and Musical Instrument Seller, 68, Chancery Lane.

**Duckworth, J.** A piece of sheet music bears this title and imprint; in date about 1790-1800.

Spanish Dollars, a favourite song by Mr. Astley, senior, sung by Mr. Connell, and introduced in the representation of the situation of Lieutenant Rion in the Guardian Frigate, when surrounded by an island of ice, and now performing at Astley's, Westminster Bridge. Printed and sold by J. Duckworth, at his house, No. 9, Oakley Street, near the Asylum, Lambeth, and may be had also at the Royal Grove during the performance.

**Eastland, George.** His name is on John Dowland's "Second booke of Songs or Ayres of 2, 4, and 5 parts, with Tableture for the Lute or Opherian, published by George Eastland and are to be sould at his house neere the Greene Dragone and Sword, in Fleet Street, London, printed by Thomas Este, the assigne of Thomas Morley," 1600, folio. A copy in the British Museum.

**Eavestaff, W.** 66, Great Russell Street (opposite Montague Street) published a "Selection of French Melodies, with English words," large 4to. Appended to No. 3 is a lengthy list, dated 1826, of music published by him, numbering two or three hundred items. (*From a copy kindly forwarded by Mr. Alfred Moffat.*)

**Edlin, Thomas.** Printed and published a small octavo volume of Canzonets and Cantatas by Paolo Rolli, the pastry cook musician. The book is dedicated to the Countess of Pembroke, and consists of 23 engraved music sheets and 124 p.p. of letterpress, its title is *Di Canzonette e di Cantate libri due di Paolo Rolli, Londra, presso Tommaso Edlin, 1727; 8vo.* (In my own library.)

**Este, Thomas.** (Sometimes East or Est). Possibly an Italian. One of the best known of the early music printers, who had also previously done much ordinary typography, commencing in this about 1569. In 1571 he printed the Psalms of David, and others, 4to, but his musical works start about 1587-8, at which date he acquired from William Byrd (who then held the sole right of music printing) a license and this privilege was continued by Thomas Morley. Thomas Este printed a great number of the Elizabethan madrigal books, and his name is found so late as 1608. In 1609 the name, "Tho. Este, alias Snodham" is found on the imprint of a book, and Snodham's name as a music printer continues up to 1624. It is rather unlikely that the original Thomas Este, who printed in 1569, should be printing so late as 1609, and it may be assumed that a successor to the business (a son-in-law perhaps) used it and so marked his connection with Este. In 1610 another edition of a work originally printed by Thomas Este in 1589, Byrd's "Songs of sundrie natures," is imprinted by Lucretia Este, the assignee of William Barley, 1610. She was the wife, and at that time no doubt widow, of Thomas Este. She is said to have died in 1631, and to have left £20 to the Stationers' Company for the purchase of a piece of plate.

The address of Thomas Este in 1588 is at Paules Wharfe, but in 1589, and to at least 1605, he is at the Black Horse, in Aldersgate Street; in general, however, his imprints merely state—In London, by Thomas Este. His books are particularly well printed, with the type well cut; the madrigal books are mostly in the usual small quarto, and generally bear a wood-cut emblem in the centre of title page, with a border round the page. The initial letters in the body of the book are bold

and quaint. Copies of most of Este's musical books are in the British Museum, and some in the libraries of Mr. Taphouse, and of Mr. J. E. Matthew, as well as other public and private collections. Several were reprinted by the Musical Antiquarian Society.

Michael Este, a composer of glees and madrigals, is said to have been the son of Thomas Este.

The following are some of Este's publications:—

- 1588. Psalms, Sonets, and Songs of Sadness and Pietie....By William Byrd....Printed by Thomas East, the assigne of W. Byrd, and are to be sold at the dwelling house of the said T. East, by Paul's Wharfe, 1588, 4to.
- 1588. Musica Transalpina, Madrigals, translated of foure, five, and six parts....Published by N. Yonge, in favour of such as take pleasure in Musick of Voices. Imprinted by T. East, the assigne of William Byrd, 1588, 4to.
- 1597. Ditto.; the Second Booke, 1597.
- 1589. Songs of sundrie natures, some of gravite and others of myrth, fit for all companies and voyces....William Byrd....Imprinted at London by Thomas Este, the assigne of William Byrd, and are to be sold at the house of the sayd T. Este, beeing in Aldersgate street, at the signe of the black horse, 1589, 4to.
- 1590. The first sett of Italian Madrigalls Englished....Thomas Watson. (Same imprint), 1590, 4to.
- 1593. Canzonets or Little Short Songs to three voyces. (Similar imprint), 1593, 4to.
- 1594. Songs and Psalmes, composed in 3, 4, and 5 parts....By John Mundy. (Similar imprints), 1594, 4to.
- 1594. Madrigalls to foure Voyces, newly published by Thomas Morley. (Similar imprint), 1594. A later edition printed in 1600, 4to.
- 1595. The First Booke of Ballets to five voyces, by Thomas Morley. In London by Thomas Este, 1595, 4to.
- 1595. The First Book of Canzonets....Thomas Morley....Imprinted at London by Thomas Este, the assign of William Bird. 1595, 4to.
- 1597. Madrigals to 3, 4, 5, and 6 voyces, made and newly published by Thomas Weelkes. London, printed by Thomas Este. 1597, 4to.
- 1597. The first set of English Madrigals to 4, 5, and 6 voyces, made and newly published by George Kirkbye. London, printed by Thomas Este, dwelling in Aldersgate Street. 1597, 4to.
- 1598. The First set of English Madrigals to 3, 4, 5, and 6 voices, newly composed by John Wilbye. At London, printed by Thomas Este. 1598, 4to.

1598. Madrigals to five voyces, selected out of the best approved Italian authors by Thomas Morley. (Same imprint), 1598, 4to.
1598. Ballets and Madrigals to five voyces....Thomas Weelkes. (Same imprint), 1598, 4to
1600. Madrigals of 5 and 6 parts apt. for the Viols and Voices ....Thomas Weelkes....At London, printed by Thomas Este, the assigne of Thomas Morley, 1600, 4to.
1600. Madrigals of 6 parts apt. for the Viols and Voices, made and newly published by Thomas Weelkes, (Same imprint), 1600, 4to.
1600. The Second booke of Songs or Ayres of 2, 4, and 5 parts.. By John Dowland. ...Published by George Eastland..1600. (Same imprint), folio.
1600. The Triumphs of Oriana, to five and six voices, composed by divers several authors, newly published by Thomas Morley. (Same imprint), 1600.
1601. The First Booke of Ayres composed by Robert Jones.
1604. Madrigales to 3, 4, and 5 parts, apt. for Viols. and Voices.. Michael Este, In London, printed by Thomas Este. 1604, 4to.
1604. The first set of English Madrigales to 3, 4, 5, and 6 voices.. Thomas Bateson. (Same imprint), 1604, 4to.
1605. The first Booke of Songs or Ayres of 4 parts....F. Pilkington....London, printed by T. Este, dwelling in Aldersgate Street, and are there to be sould. 1605, folio.
1606. Songs for the Lute, Viol, and Voice, composed by J. Danyel....London, printed by T. E. for Thomas Adams, 1606, folio.
1608. Canzonets to three voyces, newly composed by Henry Youll....In London, printed by Thomas Este, the assigne of William Barley, 1608, 4to.
1808. Musica Sacra to sixe voyces, composed in the Italian tongue by Giovanni Croce....(Same imprint), 1608, 4to.
- [1608]. Ultimum Vale or the Third Booke of Ayres of 1, 2, and 4 voyces, by Robert Jones. Folio.

**Evans, P.** 102, High Holborn, published about the year 1780, and prior, sheet and half sheet music, which was very frequently only signed with the initials P. E. One of these half sheets is "The Favourite Song sung by Miss Brown in Three Weeks after Marriage." This play was acted in 1776. Among others bearing the full name and address is "The Faithful Maid, by the author of the Death of Auld Robin Gray."

**Ewer & Co.** John Ewer & Co. were in trade as importers of foreign music at 1, Bow Church Yard, Cheapside, in or before the year 1824. The firm was

afterwards Ewer & Johanning, at the same place, with another address at 20, Titchbourne Street, Piccadilly; in 1853 their address was 390, Oxford Street. They held copyrights of Mendelssohn's works, and did an important business. In 1867 they became united into the firm of Messrs. Novello, as Novello, Ewer & Co., removing to No. 1, Berners Street, the present premises of the firm.

**Falkener, R.** A printer of music sheets from moveable type after the manner of Fought, whose plant, judging from the similarity of the type, he appears to have purchased. He worked about 1770-5, and was at 3, Peterborough Court, Fleet Street, afterwards going to 45, Salisbury Court, Fleet Street. The sheet music was sold at a penny per page, folio, an innovation in cheap music, for at that time the ordinary engraved sheet song of 2 pp. was sold at 6d, or 4 pp. at a shilling. The half sheet song (engraved) was probably sold at 3d. One of Falkener's half sheet songs is from the *Duenna*, acted 1775; with the imprint "London, printed by R. Falkener, No. 3, Peterborough Court, Fleet Street, where the choicest songs, etc., are sold at one penny a page." Another song is "The Mighty Bowl, set by J. Croft, London, printed and sold by R. Falkener, No. 45, Salisbury Court, Fleet Street, where Overtures, Cantatas, and the choicest Songs are sold at a penny a page."

**Falkner & Christmas.** A firm who about 1818-20 published sheet music. On one song, sung by Miss Kelly at Drury Lane, is the following imprint, "printed by Falkner & Christmas, late M. Kelly, at the Opera Music Warehouse, 9 Pall Mall." See Christmas and the following:—

**Falkner, H.** 3, Old Bond Street, was in business in 1821, probably having been a partner with Christmas. About this date he published the sheet songs "Charlie is My Darling," and "Answer to Jessy the Flower of Dumblane," this latter by C. N. Smith, and ingeniously contrived in style of title engraving to pass on unwary purchasers as the original song, then popular, by R. A. Smith. Falkner was in business as late as 1838. He issued a great deal of sheet music.

**Fentum, John.** 78, Strand, Corner of Salisbury Street, or near Cecil Street, or near the Adelphi. Was in business at this address as early as 1770 or 1773, while his descendant, Henry Fentum, held the

same premises nearly a hundred years after him. John Fentum had an extensive trade, and published sheet and half sheet songs during the latter half of his century. Some of these half sheets are songs from the opera of the Golden Pippin, acted in 1773, and another early publication contemporary with them is a "Collection of Songs, set to music by J. B. Adams," folio pp. 15. On this is advertised some pieces of instrumental music. A great number of his half sheet songs are only to be recognised from the I. F., or Ino. F. stamped on the lower corner of the plate. He also issued a great many books of dances and cotillions, generally in oblong quarto, many of these being a continuation of a series of dance books commenced by Francis Werner, a master of the ceremonies at Almacks, etc. One of them is for the year 1788, and another for 1789 "dedicated to the subscribers to Willis's Rooms, Festino, &c., by Jno. Fentum, who intends continuing this work in the same manner as the late Francis Werner." Werner died in 1787. Others of these yearly collections are dated 1792, 5, 6, 8, 1816, etc. He and his successors also put forth annual sets of twenty four country dances for the violin. I have seen copies for 1810, 1816, and 1825.

In 1853, Mr. Henry Fentum was at 78, Strand, and Mr. A. J. Hipkins, who has very pleasant memories of him, favours me with the information that he was a flute player of ability who occasionally performed at the opera. Fentum's shop is now gone, and its site absorbed into the Hotel Cecil.

**Fentum, Catherine.** No doubt a relation of the foregoing John Fentum. She published sheet songs about the year 1775-80. Her shop was at 416 or 417, near Bedford Street, Strand. One sheet song bears a large caricature engraving and is entitled "The Apprehension, or the Devil among the Lawyers, composed by I. B., London, printed for C. Fentum, 417, near Bedford Street, Strand," *circa* 1775. Another is, "Maria, an Elegy... London, printed for the author by Catherine Fentum, No. 416, Strand." There are others, along with these, in the British Museum, and some simply stamped "Ka. F-m." I have some reason to believe that the Fentum family came from Ireland.

**Fielding, John.** A bookseller at 23, Paternoster Row, who published two song books, having the airs to the songs printed from moveable type. The first was "The Convivial Songster," printed in 1782, small 8vo., and another, a more refined companion volume, was named, "The Vocal Enchantress," bearing the date 1783; both are

adorned with beautifully engraved titles and frontispieces.

I have also in my library several small folio song sheets, each with engraved music, and a charmingly etched pictorial heading illustrating the song. These are tinted with water colour, and appear to have been so issued. They bear Fielding's name, and the engraved date, September 15th, 1785. I have not seen any other musical works that may be referred to him.

**Filmer.** It is stated in Burgh's *Anecdotes of Music*, vol. 2, p 289, of Jean Baptiste Boessel, who was a favourite French secular composer in the early part of the seventeenth century, and a performer on the lute, that some of his "Court Ayres, with their ditties Englished," were engraved and published in London by Filmer in 1629. I doubt whether any copy of this book now exists, though its original publication may not be open to doubt.

**Forster, William.** One of a family of fiddle makers, who was born in 1739 at Brampton, in Cumberland, his father and grandfather being makers of spinning wheels, and sometimes of violins. William Forster came to London as a cattle drover, about 1759, and tried to get employment as a spinning wheel maker, but having made gun stock, and occasionally a violin, he is said to have found a more permanent place with a violin maker and music seller named Beck, of this person I have as yet found no trace. He left Beck, and one of his labels, said to be dated 1762, gives:—"William Forster, violin maker, in St. Martin's Lane, London, 1762." It is likely that he now kept a small music shop and seems to have been patronised and befriended by royalty. A gentleman named Colonel West is mentioned as one of his early patrons who gave him much needed help. In 1781 he had entered into an agreement with Haydn for the English publication of the composer's works, and he seems to have gone extensively into music publishing. In my own library is "The Celebrated Opera Dances, as performed at the Haymarket, 1783, Book IIII," with the imprint "London, printed for W. Forster, violin, violoncello, tenor, and bow maker to their Royal Highnesses the Prince of Wales and Duke of Cumberland, also music seller to his Royal Highness the Duke of Cumberland, corner of Duke's Ct., St. Martin's Lane." Another publication of this period is "Six progressive Lessons for the Harpsichord....By Mr. Bach...Wm. Forster, corner of Duke's Court, St. Martin's Lane." The opera dances for 1783 as above are advertised on this. The shop at the corner of

Duke's Court is now covered by a portion of the National Gallery. In or about 1784 he removed to 348, Strand, near Exeter Change. With this imprint he published yearly Country Dances for the violin in oblong 8vo.; the set for 1787 is in the possession of Mr John Glen. He remained at 348, Strand, till after 1802, and died at Westminster in 1808, the business being now carried on by his son, also named William and a violin maker. About 1814-15 William Forster, junior, was at another address in the Strand. He published a song from the popular drama "The Old Oak Chest," "printed for Wm. Forster, music publisher and musical instrument maker, 87, Strand, opposite Southampton Street." The above William Forster was born in 1764 and died 1824. He left a son, also a violin maker, Simon Andrew, born 1801, died 1870. He was the joint author, with William Sandys, of the "History of the Violin," 1864. This work contains much information regarding the family, as does also a privately printed quarto, the "History of the Foster (or Forster) Family," published by John Camden Hotten.

**Fought, Henry.** At the Lyre and Owl in St. Martin's Lane, printed and published sheet and other music from metal type in which he claimed to have made much improvement. He obtained a patent for these improvements in 1767. He, by reason of more rapid printing, was enabled to undersell the publishers of engraved music, and by this appears to have gained much ill will in the music trade. Hawkins' account of him, written in 1776, is as follows:—"About ten years ago, one Fought, a native of Lapland, arrived here, and taking a shop in St. Martin's Lane, obtained a patent for the sole printing of music on letterpress types of his own founding, which were very neat. The patent, had it been contested at law, would undoubtedly have been adjudged void, as the invention was not a new one. He published several collections of lessons and sonatas under it, but the music sellers in London copied his publications on pewter plates, and by underselling drove him out of the kingdom." Hawkins is probably wrong in his statement of the engravers underselling Fought. Appearances are to the contrary, as Fought's single songs were sold at a penny a page, or eighteen for a shilling, while the regular price for a two page piece of engraved music was sixpence.

On the title page of the few collections of sonatas, etc., which I have seen of Fought's, appears a boldly engraved wood-cut of an owl seated over a rocky cave; a pair of scales, and a torch also form part of the design. In these books also is

printed a resolution of the Society for the encouragement of Arts, dated, December 28th, 1768, to the effect:—"The society took into consideration the specimen of Mr. Henry Fought's new invented type for printing music; resolved—that Mr. Fought's method of printing music is an improvement superior to any before in use in Great Britain, and that it appears to answer all purposes of engraving in wood, tin, or copper for that end, and can be performed with much less expense."

Besides some single sheet songs and pieces for the violin, in my own library (bearing the following, in addition to the imprint, "the choicest ballads at a penny a piece, or eighteen for a shilling"), I have seen but the following works by Fought:—"Six Sonatas for the Harpsichord, composed by Sig. Giacomo Croce, London, printed and sold by Henry Fought, at the Lyre and Owl, in St. Martin's Lane, near Long Acre," folio. "Three Sonatas, for the Harpsichord, composed by Giuseppe Sarti," oblong quarto; both belonging to Mr. Taphouse. Other works advertised on these are:—"Uttini's Six Sonatas," inscribed to the Society of Arts, "Sabatini's Six Sonatas."

The music printing in Fought's works is far in advance of his period, and though the music is very full, the joining of the type is seldom to be distinguished. For whatever reason Fought gave up printing, it is likely he did it before 1770, for about that date R. Falkener purchased his type and plant, and issued sheet songs in similar style, at the same low price.

**Fraser, Peter.** Flourished about 1730, and published

- C. 1730. *The Delightfull Musical Companion for Gentlemen and Ladies, being a choice collection out of all the latest Operas, composed by Mr. Handel, Sig. Bononcini, Sig. Attilo, etc., vol. I; Curiously engraven for ye Publisher, Peter Fraser, and sold by him in Conduit Street, near Hanover Square, 8vo.*  
(*Sir J. Stainer's Catalogue of Song Books; Booksellers' Catalogue, etc.*)

**Frecker, W.** A grand pianoforte maker, of 31, Rathbone Place. His name is in the directory for 1807. He may or may not have issued musical publications.

**French, J.** Published about 1775 a large quarto volume, "The Cathedral Magazine, or Divine Harmony.....Vol. I, London, printed for J. French,

47 (opposite Hatton Garden), Holborn, and sold by all booksellers in Great Britain," quarto, engraved music, *circa* 1775. He also continued "The New Musical and Universal Magazine," vols. II and III (*circa* 1776 and 1777); a large octavo serial publication with engraved music, published monthly, and containing literary matter in addition. Bound up with copy in my possession are Malcolm's Treatise on Music; a translation of Rousseau's Dictionary of Music; and Rameau's Principles of Composition, all published by French, and one bearing the date 1776. These appear to have been issued in connection with the magazine. The first volume for 1775 was published by Richard Snagg.

**Galabin, J. W.** Ingram Court, Fenchurch Street, published "Select Psalms and Hymns, for the use of the Parish Church of Cardington, in the county of Bedford," 8vo., dated 1786.

**Ganer, Christopher.** 47 and 48, Broad Street, Carnaby Market, Soho. He made pianofortes and was established here, and at No. 50, of the same street, from at least 1796 till about 1811. He probably published sheet music.

**Gardom, G.** Music and Musical Instrument Seller, 23, St. James Street. He published "A Favourite Lesson for the Harpsichord, or Pianoforte, composed by Christopher Wagenseil..... London, printed and sold by G. Gardom, at his music shop, St. James Street," oblong folio, *circa* 1780-5. Gardom was in business after 1807 at this address.

**Gawler, W.** 19, Paradise Row, Lambeth, published sheet music near the end of the eighteenth century. His musical coadjutor seems to have been one H. Skeats, many of whose songs he issued and who arranged others.

At the back of one the pieces of music, "The Downfall of Paris," is a catalogue of vocal and instrumental music published by Gawler; one is a song relating to the victory over the French invaders at Fishguard in 1798.

**Gerock, C.** 76, Bishopgate Street, within. He is found at this address in 1805 and 1820. From 1815 to 1818 he has another place of business at 1, Gracechurch St., in addition. In 1824 he is in partnership with Astor at 79, Cornhill, and in 1831 with Wolf at the same address. Gerock and his partners were pianoforte makers,

and before the partnership he published sheet music and country dances. Of these latter I have seen the yearly collections of twenty-four for 1812 and for 1813, in oblong 8vo.

**Gillray, James.** The caricaturist was, in the early part of his career, employed as a music engraver, and several title-pages have his name attached. One, in an ornamental design, is printed by Wm. Napier, 474, Strand.

**Gladman, T.** 24, Middle Row, Holborn, a music seller, whose name is found on a music sheet, *circa* 1790, "printed for G. Walker, 106, Great Portland Street, and T. Gladman, 24, Middle Row, Holborn, engraved by E. Riley, 196, Fleet Street."

**Godbid, William.** A printer from moveable type employed by John Playford, the elder, for printing musical works. In 1658 he printed for him "A Brief Introduction to the Skill of Music," and in following years till 1674 later editions of the same work. In 1659 he printed Christopher Simpson's "Division Violist," and in 1667 the same author's "Compendium of Practical Musick"; this latter for Henry Brome. Before the year 1679 William Godbid had either died or resigned in favour of A. Godbid (his son), who had entered into business with John Playford, junior. The probabilities are that the elder Playford had apprenticed his son to William Godbid, and that on completion of the term, the two sons had taken over the printing office, which was in Little Britain. In Campion's "Art of Descant," printed for John Playford in 1679, is the following advertisement, signed by the elder Playford:—"All such as have anything of musick to print are desired to take notice that the ancient and only printing house in England for variety of musick and workmen that understand it, is still kept in Little Britain, London, by A. Godbid and J. Playford, junior, which is also the usual house for printing mathematical books, witness the different works of Dr. Fell, Dr. Wallis, Dr. Barrow, Mr. Kersie, &c., there printed. Your servant, John Playford." A. Godbid and J. Playford, the younger, printed Playford's "Introduction to the Skill of Musick," 8th edition, 1679; "The Dancing Master," 6th edition, 1679; "Wit and Mirth," 1682 (no music), and a small volume of engraved map, "Atlas Maritimus," by John Seller, 1682. I have seen no book bearing Godbid's name after this date, but in 1684 and 1685 John Playford, junior, alone, prints works for his

father and brother. Following the usage of the other old typographers, William Godbid generally used his initials only on his imprints (as did also his son and young Playford), but in some cases it is "W. Godbid,"—"William Godbid" in at least one case; similarly also with his son and his son's partner.

**Goulding & Co.** This great firm was originally commenced by George Goulding, who was probably in business before 1784. He issued sheet-songs from the pantomime of Don Juan, acted in 1787, and other sheet music, prior to and contemporary with this. His address at this time was at "The Haydn's Head, No. 6, James Street, Covent Garden," and shortly afterwards an additional one at 17, Great Turnstile, Holborn. About 1790 this latter gave place to one at 113, Bishopgate Street, but while still keeping his principal place of business in James Street, these two latter addresses must have been only in force for a short time. From James Street he issued annual sets of twenty-four dances in oblong octavo. One of these is for 1792, and on it is advertised a collection by Mr. Carter for the year 1788. Another yearly set of dances from James Street is for 1797. Early in 1799 he removed to 45, Pall Mall, and took others into partnership. The new firm was styled Goulding & Co., or Goulding, Phipps, & D'Almaine, and they became music sellers to the Prince and Princess of Wales. In 1803 they took additional premises at 76, St. James Street, and in 1804-5 had given both these addresses up, and removed to 117, New Bond Street, with an agency at 7, Westmoreland Street, Dublin. In 1808-9 the number in New Bond Street was changed to 124. About this time Phipps retired from the concern and probably commenced a business on his own account. The firm was now Goulding, D'Almaine, & Potter. At the end of 1811 they remove their London address to 20, Soho Square, and Samuel Chappell takes the shop at 124, New Bond Street. The firm remains at 20, Soho Square till 1858. Sometime between 1830 and 1837, Goulding's name is absent from the firm, which is then D'Almaine & Co., and in 1838 they advertise a catalogue of 200,000 engraved plates. In late years the name of the firm was D'Almaine & Mackinlay, and in 1867 the whole stock and plates were sold off by auction, owing to the death of Mr. D'Almaine, which occurred in 1866 in his 83rd or 84th year. In 1858 D'Almaine & Co. left Soho Square for 104, New Bond Street, and at the present day the firm is still an important flourishing one.

The premises in Soho Square, from whence so much of Goulding & D'Almaine's work was issued, is a fine old stately mansion, now occupied, with no change in its external appearance, by Messrs. Crosse & Blackwell, the pickle manufacturers.

The immense share that Goulding & Co. had in the publication of the music of its period, is realised in the vast quantity of works bearing their imprint. During their early period they published many of the important operas, particularly those by Mazzinghi and Reeve, as well as some of a rather earlier date by Shield, as "Robin Hood," "The Poor Soldier," etc. They issued also many series of Country Dances in folio, in oblong quarto, and oblong octavo. John Parry seems to have been their principal musical arranger of the dances, and they also published under his editorship a folio collection of Scottish Melodies, and one of his "Selections of Welsh Melodies." Another of Parry's works was the set of three letterpress printed musical volumes, "The Vocal Companion," 1829; "The British Minstrel," 1830; and "Flowers of Song," 1837. Another work in several volumes, folio, was "Melodies of various Nations," with words by Thomas H. Bayly, and the music by Bishop and Stevenson. In the first volume of this work, having the words "To the home of my Childhood," appears for the first time in print the air to which Howard Payne wrote the song "Home, Sweet Home."

One of Goulding & Co.'s early and very humble publications, of interest to Scottish collectors, was an edition in small oblong volumes of Aird's "Selection of Scotch, English, Irish and Foreign Airs for the Flute." Another series of quaint little volumes, at least twelve in number, at this period was "The Gentleman's Musical Companion."

**Gow, John & Andrew.** These were two younger sons of the famous Niel Gow, the Scottish fiddler, who, coming to London, probably set up a small music shop at 60, King Street, Golden Square, where they acted as agents for their father's publications, and their names, with this address, occur on the first editions of Niel Gow's second and third collections of Strathspey Reels, 1788 and 1791. After the death of Andrew, John Gow continued the business, and before 1804 had removed to 31, Carnaby Street, Golden Square, where he remained till 1815 or 1816; in this latter year he was at 30 or 31, Great Marlborough Street, still in the same district. He did not stay very long at this address, removing to 162, Regent Street, where he, with his son, was publishing in 1824 as "John Gow

& Son." John Gow died in 1827, but the business was still carried on.

In the earlier period, John Gow was principally agent for his brother, Nathaniel Gow, and Gow & Shepherd, the Edinburgh firm; in the later period John Gow & Son were "music sellers to his Majesty," and published vast quantities of sheet dance music,—quadrilles, etc.

**Greenhill, T.** This name, as the engraver, appears on one of four small volumes in oblong octavo, entitled "Ayres for the Violin; to wit, Preludes, Fuges, Allmands, Sarabands, Courants, Giges.....Composed by Nicola Matteis. T. Greenhill, Scul." Concealed in the ornamentation of a crown, which heads the title page, is the date, 1685. The volumes are in Mr. Taphouse's library, and concerning them Dr. Burney quotes Roger North to the purport that Matteis "observing how much his scholars admired the lessons he composed for them, which were all trios, and that musical gentlemen who heard them wished to have copies of them, he was at the expense of having them neatly engraved on copper plates, in oblong octavo, which was the beginning of engraving music in England, and these he presented, well bound, to lovers of the art and admirers of his talents, for which he often received three, four, and five guineas. And so great were his encouragement and profits in this species of traffic, that he printed four several books of 'Ayres for the Violin,' in the same form and size."

The statement that these books was the beginning of engraved music in England is, of course, utterly incorrect.

**Griffin, Edward.** Printed in 1641 "The First Book of Selected Music.....Collected by John Barnard.....London, printed by Edward Griffin, and are to be sold at the signe of the Three Lutes in Paul's Alley, 1641," folio. No perfect copy of this work is known to exist, some parts of it are in the old Sacred Harmonic Society's library.

**Halliday & Co.** 23, Bishopgate Street, Within, issued sheet music, including a folio series of Country Dances. Nos. 5 and 9 bear the above address, and the last named number was published shortly after 1809. He is mentioned in the directory for 1807.

**Hamilton, A.** 221, Piccadilly, published about 1810, an edition of Pasquali's Thorough Bass, edited by J. Jousse, in oblong folio, also in the same size at an

earlier date. The "Spirit Song," from Shakespeare, set to music by Haydn. Hamilton was in Piccadilly from before 1799 till after 1815; then in Wardour Street till at least 1825.

**Hannam, J.** 162, Sloane Street. He published a series of Country Dances in folio, for the pianoforte. Number 2 has a watermark 1800 and is printed shortly after that date.

**Hannam, H.** Had a musical circulating library at 4, London Road, Southwark, near the Obelisk. About the years 1808-14. he "taught pianoforte playing, singing, the German flute, and patent flageolet; the two former at 3 guineas per quarter, the latter at four lessons for a guinea." He published two or three small quarto volumes, being a "Selection of Celebrated Irish Melodies, for two German flutes," directly taken from Moore's Irish Melodies, but under the old names of the tunes. He, like other music sellers before the introduction of the disfiguring rubber stamp, had an engraved slip bearing his name and address, which he was in the habit of pasting over the imprints of such sheet music as fell into his hands for sale.

**Harbour, Jacob.** A music seller and "musical instrument maker," who arranged three sets of Country Dances; the two first of which were published by Longman & Broderip in 1796. About 1797 he issued from his own address, 5, Lamb's Conduit Street, a third book in oblong quarto. In the directory for 1807 he was at 13, East Street, Red Lion Square.

**Hare, John & Joseph.** These two, father and son, were important music sellers and publishers during the early part of the eighteenth century, and were closely associated in trade with the elder John Walsh. John Hare, the father, held a music shop bearing the sign "The Viol," or "Golden Viol" (under several more or less eccentric forms of spelling), situate in St. Paul's Church Yard, and having also a house and place of business in Freeman's Yard, off Cornhill. Mr. Barclay Squire kindly drew my attention to a publication (in the British Museum) of John Hare's, the earliest which, up to the present, I have yet found, this is dated 1697, and is a tiny oblong engraved volume, being the eleventh edition of a book for the flageolet, the ninth edition of which was published by John Clarke, probably about

1680-5, at the same sign—the Golden Viol—in St. Paul's Church Yard. Portions of the later edition of the work are from the old plates, and Hare has undoubtedly succeeded to Clarke's business and stock-in-trade. The title of Hare's edition is:—"Youth's Delight on the Flageolet; the third part containing ye newest lessons with easier directions than heretofore. Being ye 11th edition, with additions of ye best and newest tunes. Printed, and are to be sold, by John Hare, at ye Viol, in St. Paul's Church Yard, and at his shop in Freeman's Yard, in Cornhill, nere ye Royal Exchange. Musical Instrument seller, 1697" (very small oblong; frontispiece and folding plate from the old plates).

Another very early publication by John Hare is in Mr. Taphouse's library. It is engraved throughout and is in oblong 8vo. "The Complete Flute Master, or the whole art of playing on ye Rechorde, lay'd open in such easy and plain instructions, that by them ye meanest capacity may arrive to a perfection on that instrument; with a collection of ye newest and best tunes, composed by the most able masters, to which is added an admirable solo; fairly engraven on Copper Plattes. London, printed and sold by I. Hare, musical instrument maker, at ye Golden Viol, in St. Paule's Church Yard, or at his shop in Freeman's Yard, in Cornhill, near ye Royal Exchange; and I. Walsh, Musically Instrument maker in ordinary" (*vest cut off*).

John Walsh (who at this time, was now established to the westward) and John Hare soon seem to have worked in common, and many sheet songs and more important publications printed in the very earliest years of the eighteenth century, bear this, and similar, imprints:—"London, sold by I. Walsh, musical instrument maker in ordinary, to his Majesty, at ye Golden Harpe and Hoboy, in Catherine Street, in ye Strand, and I. Hare, at ye Golden Viall, in St. Paule's Church Yard, and at his shoppe in Freeman's Yard, in Cornhill, near the Royal Exchange, and I. Young, musical instrument maker, at ye Dolphin and Crown, in St. Paule's Church Yard." "Bononcini's Ayres in 3 parts" (Taphouse); "Select Preludes and Voluntaries for the Violin," "The First part of the Division Violin" (Glen), with others and with sheet songs all have the names of Walsh and Hare, with the latter's address in St. Paule's Church Yard.

I have not been able to discover the precise year of Hare's removal from St. Paul's Church Yard. "The Monthly Mask of Vocal Music," which was published by Walsh & Hare,

from 1703 to at least 1722, in monthly numbers, might have been looked upon as supplying a clue, but such copies of the earlier years as I have seen, provokingly enough, give no address. I should, however, fix the date of Hare's giving up his shop in St. Paul's Church Yard as about the year 1706. His name, with the Cornhill address only, being present on Walsh's "Country Dances for 1708," and on Walsh's publication, "The Union," a dance performed at Court in 1707. Richard Meares is, in 1722 and 1723 (probably also prior), found at Hare's shop, The Golden Viol, in St. Paul's Church Yard. In Freeman's Yard, at the sign of the Viol and Flute, John Hare had a shop and dwelling house (with Daniel Defoe as a neighbour), doing a large trade in music and instruments. One of his early publications from the Freeman's Yard address is mentioned by Dr. Rimbault in a communication to "Notes and Queries" (5th series, vol. V, p. 503). It is a copy, so far as title goes, of a work published by Henry Playford in 1700 and 1701, but the contents, of which Rimbault prints a list, are quite different. "A Collection of Original Scotch Tunes for the Violin; the whole pleasant and comically, being full of the Highland Humour, London, J. Hare, at the Viol and Harp, Cornhill, near the Exchange," oblong 8vo., no date. Rimbault supposes the year of publication to be 1704, which may be correct or may be two or three years too early. The sign the "Viol and Harp" may be an error of transcription, or possibly Hare's original designation for his house. As in the case of John Walsh, Bremner, and others, Hare first adopted the epithet "Golden" as a prefix to his sign, the Viol and Flute. but soon, like the others above named, the gilding on the emblems outside the shop must have got worn off or dirty, and not renewed, for on later imprints it does not occur.

Hare still kept up his connection with John Walsh, whose shop in Catherine Street must have commanded a fast growing fashionable trade, especially as Walsh enjoyed royal favour, and his situation at the west-end of the town would give him a monopoly; for nearly all the rest of the music shops at this time were still clustered round St. Paul's and in the neighbouring Cornhill. At one time there are evidences that Hare & Walsh had quarrelled, for several of Walsh's plates, originally bearing Hare's name, have the latter erased by the scraper and burnisher. At a later date they came together again.

It was perhaps about 1720 that the name Joseph Hare first appears with that of his father on Walsh's imprint; it is

present on the title page of *Floridant*, by Handel, first edition; folio [1722], "London, printed and sold by I. Walsh, and Jno. & Joseph Hare, at the Viol and Flute, in Cornhill, near the Royal Exchange," and on Dr. Croft's "*Musica Sacra*," 1724, of which Lowndes speaks as "the first work stamped on pewter plates," a statement not to be reconciled with that which has been made regarding Walsh, who is said to have commenced stamping pewter plates about 1710.

There are other works which have John & Joseph Hare's name in conjunction, but none of these can be after September 1725, at which time John Hare died. The numerous publications with the simple initial "I. Hare," may be either Joseph or John, according to date. After his father's death Joseph's name, with that of Walsh, stands alone on the imprints, as on "*The Merry Musician*," vol. II, *circa* 1728 (the first volume bearing his father's name). "*Sonatas of 3 parts.....out of Geminiani's Solos.....by Francesco Barsanti*." "*Babell's Concertos*," etc. Joseph Hare, in 1728, subscribes for twelve copies of Galliard's "*Hymn of Adam and Eve*." After his death, which occurred in July, 1733, the business seems to have been left in charge of his widow, apparently under the management of John Simpson, but this was not for long, as there are indications that John Simpson soon took it over, while Mrs. Hare retired from the City to the purer air of Islington, dying in 1741, and being buried in the new vault in Saint Michael's Church, Cornhill, along with her father-in-law, her son, and her husband. I have been fortunate enough to find, among the records of the above church (which is the parish church for Freeman's Yard), some dates and particulars which fix more definitely the conclusions I had arrived at from other sources regarding the deaths, &c., of the Hare family.

BURIALS—1725, September 9th, John Hare, in the New Vault.

1728, April 28th, John, son of Joseph Hare and Elizabeth his wife.

1733, July 17th, Joseph Hare, in the New Vault.

1741, July 8th, Elizabeth Hare, widow from Islington, in the New Vault.

**Hare, Elizabeth.** Probably a connection of the preceding. It is not unlikely that she was a daughter of Joseph Hare, as his wife bore the same Christian name. She had a music shop also in or near Cornhill, but in a different part. Mr. John Glen, of Edinburgh, is in possession of two books of Country Dances for the years 1750 and 1751, with the following title

and imprint, "Twenty-four Country Dances for the year 1750, with proper tunes, figures, or directions to each dance.....The true genuine dances will be published every year in this volume and character. N.B.—There is just published a choice collection of Minuets and Rigadoons, for the violin, German flute, hautboy, or harpsichord, pr. 6d. Speedily will be published the second collections of Jiggs and Hornpipes, pr. 6d, London, printed for and sold by Elizabeth Hare, opposite the Mansion House, near Cornhill," oblong 8vo., p.p. 13 to 24, thus showing that the yearly dances must have commenced with those for 1749. The dances for 1751 bear the same title, and are paged from 25 to 36. In the British Museum (G 350) there is a sheet song having an imprint of the same name "On Windsor Castle, sung by Mr. Low, at the Theatre Royal in Drury Lane—(commences "Hail Windsor, etc.")—printed for Eliz. Hare, at the Viol and Hautboy, in Cornhill, near the Royal Exchange." I think that latter piece of music may be printed for the wife of Joseph Hare at the old shop, but with the emblems, Viol and Flute, changed to Viol and Hautboy, and not for the daughter who issued the dances for 1750-1, from opposite the Mansion House.

**Harper, Thomas.** An early printer from moveable type, whose earliest date, so far as my researches go, is 1633. "The Whole book of Psalms, with the Hymns.....London, printed by Thomas Harper, for the Company of Stationers, 1633" (Taphouse). He was the first printer employed by John Playford, and set up "The English Dancing Master.....London, printed by Thomas Harper, and are to be sold by John Playford," 1651, oblong 4to. He probably also printed the second edition of the "Dancing Master," dated 1652, but the imprint merely gives "printed for John Playford." He printed also for Playford the first edition of Henry Lawes' "Ayres and Dialogues," 1653, folio.

**Harrison, J.** Succeeded to the business of a book-seller named J. Wenman, of Fleet Street, between September 1778 and April 1779, but at another address: 18, Paternoster Row. He continued Wenman's series of old plays, and re-printed the older novelists and essayists, mostly in large octavo, illustrated by copper plates. The earliest of these plates bear the name J. Harrison, and the date April 1st, 1779. So far as I have found, his earliest musical publication is the opera "Two to One," which has the engraved date of publication with the imprint, "July 5th, 1784, Harrison & Co.,

18, Paternoster Row." Many other operas followed, all in oblong folio, with an oblong quarto edition for the flute. In November, 1788, Harrison & Co. are possessed of another warehouse, "Dr. Arne's Head," 141, Cheapside, corner of the New London Tavern, in addition to the shop at 18, Paternoster Row. This latter address was continued until at least August, 1796. Afterwards (about 1798) the firm is styled Harrison, Cluse & Co., of 78, Fleet Street. Before 1802 they have removed to 108, Newgate Street.

Harrison & Co.'s musical publications are all engraved, and, as before stated, include a number of the popular English operas, Handel's "Messiah," "The Chaplet," and "Solomon," by Dr. Boyce, "Spenser's Amoretti," by Greene, "Stabat Mater," Pergolesi, "The Laurel," by Baildon, "Lyric Harmony," by Dr. Arne, each two books, etc., all in oblong folio, with smaller editions. They published also in upright folio several collections of sheet songs, as "The Monthly Magazine," 1795, "The Lady's Musical Magazine," 1788, and "The Gentleman's" ditto; these have nicely engraved titles. Another of their issues was "The Pianoforte Magazine." This extended to about thirty volumes in large octavo. They also commenced a musical dictionary in oblong folio (letterpress), but from some reason, what promised to be a useful work, was cut short in its early numbers.

**Haviland, John.** Printed from type an octavo volume "The Principles of Musick, in singing and setting with the two-fold uses thereof .....by Charles Butler, Magd., Master of Arts. London, printed by John Haviland, for the author, 1636." (Taphouse.) Butler was an Oxford author, who had previously written a book "The Feminine Monarchie, or the History of Bees," 1634.

**Heptinstall, J.** A printer of music from type, and the first to introduce the new tied note into type music printing. The earliest date I have found for his work is 1690, when he printed Purcell's "Songs in Amphitryon," and the latest 1713. The new tied note referred to above was afterwards improved by William Pearson. It was an innovation in type music for readiness of reading. By it the quavers and smaller notes were joined or grouped together, where previously they had all been printed separately. In engraved and written music, this had already been done, but that which could be easily effected by a graver or pen, was no easy matter in typography. The new notes too had the

advantage of round heads instead of lozenge shaped ones. Heptinstall, though he printed from the tied note in 1690 and later, yet his printing of the Dancing Master, 1703, was from the old form of type.

- 1690 Songs in Amphitryon..H. Purcell..London, printed by J. Heptinstall, for Jacob Tonson, at the Judge's Head in Chancery Lane, 1690, 4to.
- 1691 The Vocal Musick of the Prophetess, or the History of Dioclesian..H. Purcell..printed by J. Heptinstall, for the author, and sold by John Carr, 1691, folio. (*Matthew.*)
- A Song in the Double Dealer, sung by Mrs. Ayliff..set by Mr. Henry Purcell....printed by J. Heptinstall, for John Hedgebutt, folio. Also Songs in the Musical Play, Mars and Venus; The Indian Queen, 1695; Don Quixote, printed for Samuel Briscoe, 1694, folio, etc.
- 1695 Purcell & Blow; Three Elegies upon the much lamented death of our gracious Queen Mary..London, J. Heptinstall, for Henry Playford, 1695, folio. (*Matthew.*)
- 1693-96 Thesaurus Musicus, being a collection of the newest songs performed at their Majesties' Theatres, 5 books, 1693-96.... J. Heptinstall, for John Hedgebutt, folio.
- 1695-96 Deliciæ Musicæ..for Henry Playford, 4 books, 1695-96.
- 1696 Ode on the Death of Mr. Henry Purcell, 1696, folio.
- 1697 Te Deum and Jubilate..H. Playford, 1697.
- 1698 The Whole Book of Psalms, 4th edition....printed by J. Heptinstall, for the Company of Stationers, and sold by Samuel Sprint, at the Bell, in Little Britain, and by H. Playford, at his shop in the Temple Change, and at his house in Arundel Street, 1698. Ditto, the 12th edition, 1713. (*Matthew*)
- 1713
- 1702 The Metre Psalm Tunes for the Parish Church of St. Michael's Belfry, York..London, J. Heptinstall, for Thomas Baxter, bookseller in Petergate, York, 1702, oblong 8vo. (*British Museum.*)
- 1703 The Psalm Singer's Complete Companion..by Elias Hall, 1708, 8vo.

**Hill, Joseph.** A celebrated violin maker, born in 1715, died 1784. He worked at ye Harp and Hautboy, in Piccadilly, about 1740, afterwards in High Holborn, then at ye Violin, in Angel Court, Westminster, and finally at the Harp and Flute, in the Haymarket, in 1762. He published from here some volumes of music, a copy of the title page of one is forwarded to me by Mr. Arthur F. Hill, his descendant, "A Set of Easy Lessons for the Harpsichord, dedicated to the Public, opera trentesima prima, London,

printed for and sold by Joseph Hill, musical instrument maker, at the Harp and Flute, in the Haymarket, where may be had Six Easy Lessons for the Harpsichord, by different authors, also a variety of Music and Musical Instruments." It has a curious preface signed J.M.

**Hindmarsh, Joseph.** His name appears as publisher on at least one work, printed by John Playford, junior:—"A Third Collection of New Songs, never before printed, the words by Mr. D'Urfey .....London, printed by J. P., for Joseph Hindmarsh, at the Golden Ball, over against the Royal Exchange, Cornhill," 1685, folio.

**Hodgson, P.** Maiden Lane, Covent Garden. A music engraver and music seller who issued many folio sheet and half sheet songs about the years 1770 to 1780. A small oblong quarto collection of airs for the guitar (title page gone), containing an air from "The Deserter" (1773), has his name, with the address, as engraver. Most of his sheet songs are only to be recognised by the initials P.H.

**Hodsoll, William.** A music seller who in 1794 was at Seven Oaks, Kent, and who about or prior to the year 1800 entered into the premises formerly occupied by John Bland, at 45, Holborn. His name is in the directory for 1800 till at least 1830. He issued sheet music and sets of yearly country dances in the usual form, oblong 8vo and oblong 4to. He published also two thin folio volumes entitled "Terpsichore's Gift," the work consists of his separately published sheet songs and pieces. Another of his publications, in oblong quarto, bears the same title and allegorical vignette.

**Hoffman, A.** Issued a first book of Country Dances for the year 1796, "London, printed for the author, 124, Oxford Street," oblong 4to.

**Hole, William & Robert.** Engraved in 1611 the celebrated work:—"Parthenia, or the Maydenhead of the first Musicke that euer was printed for the Virginalls: composed by three famous Masters, William Byrd, Dr. John Bull, and Orlando Gibbons .....Engraven by William Hole for Dorethie Evans, cum privilegio, printed at London by G. Lowe, and are to be sould at his house in Loathbury," no date, folio [1611].

Copies in the British Museum, Bodleian, and Old Sacred Harmonic Libraries. It was reprinted by the Musical Antiquarian Society.

Robert Hole is said, by Chappell, to have engraved a work of similar character for the Virginals and bass viol, under the title "Parthenia Inviolata," not dated.

**Holland, Henry.** Kept a music shop in St. James' Street, Piccadilly, and published about 1790 a little sheet music; his engraved label is also frequently found pasted on other sheets. He is probably the same Henry Holland, whose name as an organ builder in Little Chelsea is given in the Musical Directory for 1794. One sheet song, *circa* 1780-5, "Our Bottle and Friend," is "sold for the author by Henry Holland, Bedford Row.

**Holloway, T.** He was, up to 1820-1, in partnership with Phipps, but at this date he set up for himself at 5, Hanway Street, and remained there till after 1853. He published a great deal of sheet music. About 1825 he issued many songs, with comic illustrations etched on the title page and margins, as "O tis Love," "Bubbles," etc. About 1815 a firm, Holloway & Co., wholesale music sellers and musical instrument makers, was at 40, Hart Street, Bloomsbury. Some sheet music bears this imprint. (*See also Phipps & Holloway.*)

**Hopkins, F. S.** 42, Bishopgate Street, Within, republished from the same plates a series of Country Dances in folio—"Davies' Occasional Collection of Popular Dances," originally engraved by J. Davies, of 90, High Holborn. Hopkin's reprint was probably about 1815, and no doubt he published sheet music. He was possibly afterwards partner in the firm Paine & Hopkins.

**Horn, W.** 8, Frederick Place, Borough Road, published sheet music about 1820-5. He was possibly a relation of the musician, C. E. Horn, as he published some of the latter's work.

**Horsfield, Robert.** A bookseller who in 1763 was at the Crown, 22, Ludgate Street, and at 5, Stationer's Court, Ludgate Street, in 1775. He published two or more volumes of a song book in 12mo., with the music type printed "Vocal Music, or the Songster's Companion," one volume of which is dated 1775. The fourth volume of the series was printed about 1778 by J. Bew. There are one or two editions of this work.

**Hummell, A.** Published about 1770 "A Collection of Lessons for the Harpsichord.....by Sigrs. Wagenseil, Bach., Agrell, etc., book first, London, printed for A. Hummell, at his music shop, facing Naussau Street, in King's Street, St. Anne's, Soho," oblong folio, also "Six Sonatas, for the Harpsichord.....by Christopher Wagenseil, op. prima," same imprint, oblong folio.

**Hunt, Richard.** Published in 1683 a well-known, but scarce little volume:—"The Genteel Companion, being exact directions for the Recorder, with a collection of the best and newest tunes and grounds extant. London, printed for Richard Hunt, and Humphrey Salter, at the Lute, in St. Paul's Church Yard, 1683," oblong 8vo., with a type printed title, music engraved. (*British Museum, Taphouse, etc.*)

**Jones, E.** Printed from type in the lozenge shaped note the 8th edition of the "Dancing Master, 1690, for Henry Playford." No printer's address being given.

**Jones & Co.** 23, Bishopgate Street, Within, published "Twenty Four Country Dances for the year 1803.....London, printed and sold by Jones & Co., at their music warehouse, No. 23, Bishopgate Street, Within," oblong 4to. (*Mr. Herbert Thompson.*) They also published a volume under the title "The Gentleman's Pocket Companion, for the German flute." The name in the directory for 1802 is Tho. Jones, music warehouse, at the above named address. In 1806-1809 Jones, Rice, & Co., who may be the same firm, are pianoforte makers, at 11, Golden Square; in 1805 they are "Coal Merchants" here—evidently a misprint.

**Jones & Company.** Temple of the Muses in Finsbury Square, succeeded to the business founded by James Lackington, a well-known and eccentric bookseller. I doubt whether they were connected with the Jones & Co. mentioned above. They came into great prominence as literary and musical publishers, about the year 1820-5, and held place till nearly the forties.

They published a thick octavo volume of glees, &c., named "Social Harmony," republished "The Seraph," and printed from type George Thomson's Collection of Scottish Songs. This is dated 1834 and has the title "National Melodies of Scotland"; whether a piracy of Thomson's famous work or not I am unable to say, but no reference is made on the title or elsewhere to him. Jones & Co. also

published the collection "Universal Songster," 3 vols., 1825, etc., without music.

**Johnson, John.** At the "Harp and Crown, facing Bow Church, Cheapside." A publisher of many important works. He was probably in business about, or prior to 1740, and may have then, or earlier, transferred to Cheapside the trade carried on by Daniel Wright, junior, in St. Paul's Church Yard. One is led to this conclusion by the fact that trace of Wright is lost at that period, and that one of Johnson's earliest publications is entitled "Wright's Country Dances," in two volumes, with a preface signed D. Wright, who was doubtless the Daniel Wright in question, and from the early character of the engraving it appears likely that the books are from plates originally issued by him.

Besides yearly sets of twenty-four Country Dances, and volumes of two hundred of the same, Johnson issued a higher class of music, generally particularly well engraved, and printed on stout paper of good quality. In 1760, when Charles Dibdin first came to London he got employment here as a harpsichord tuner. About 1762 there are indications that John Johnson had died, and that he was succeeded by his widow, for the name, "Mrs. Johnson," is appended to one or more pieces of music which have this engraved date. In 1763, however, the old name, John Johnson, is resumed, whether by reason of a son of the same Christian name holding the shop, or from the retention of the old name, I am unable to say, but "John Johnson" for the second time remains on the imprints till 1765 or 1766.

In 1766 or 1767 James Longman & Co. opened a music shop at 26, Cheapside, which did not face Bow Church, but was nearer St. Paul's, between Old Change and Friday Street, and it remained for many years in the hands of the firm and their successors. James Longman and his partners seem to have obtained the right to use Johnson's sign, the "Harp and Crown," though it appears as if Robert Bremner had got most of the plates, for in the list of Bremner's publications purchased by Preston in 1789, many are easily identified.

Longmans' used the imprint "Harp and Crown, 26, Cheapside" for some years, but in due course changed the sign to "The Apollo."

Meanwhile, Mrs. Johnson did not abandon the premises "facing Bow Church," which now bore the number 110, Cheapside, though there is no mention of the "Harp and

Crown; I cannot trace any of her issues later than 1771.

The following are some few of Johnson's publications:—

- C. 1735 or 1740. Wright's Compleat Collection of Celebrated Country Dances.... Vol. I, printed for I. Johnson, musical instrument maker, at ye Harp and Crown, in Cheapside, London, oblong 8vo. (*Taphouse*.)  
Ditto: reprinted about 1750, with alterations.
- C. 1740. A Favourite Concerto.... Sig. Hasse, set for the Harpsichord.... Ino. Johnson, Harp and Crown. (A folio sheet.)
- C. 1740. The Pleasant Musical Companion.... J. Johnson, at ye Harp and Crown, facing Bow Church, in Cheapside, oblong 4to. A copy of Henry Playford's earlier publication with same title. (*Taphouse*)
1744. A Choice Collection of 200 Favourite Country Dances, vol. 3, 1744, J. Johnson.... where may be had Wright's 1st and 2nd volumes of Dances, oblong 8vo. (*Bodleian*.)
- 1748-51. Ditto, vol. 4, 1748; vol. 5, 1750; vol. 6, 1751.
- C. 1748. Caledonian Country Dances, 3rd edition, oblong 8vo. (bears a M.S. date 1750, volume II advertised on yearly dances for 1755).
1749. Twelve Country Dances, for the harpsichord, for 1749, oblong 8vo. (*Glen*.)
1752. Twenty-four Country Dances, for 1752, oblong 8vo. (*Glen*.)  
Ditto for 1755; Ditto, 1765; Ditto, 1766. (All these dances were published in the autumn of the year prior to their date.)
1747. Eight Setts of Lessons for the Harpsichord, by James Nares. 1747, oblong folio.
- C. 1748. Eight Suits of Easy Lessons for the Harpsichord, Mr. Felton, folio.
- C. 1755 A Collection of English Songs and a Cantata.... Edward Miller, folio.
- C. 1755. Six Sets of Lessons for the Harpsichord, composed by Mr. Gillier, oblong folio.
- C. 1755. Twelve English Songs, serious and humorous.... by the newly invented method of composition with the Spruzzarino.... for the author. (*Taphouse*.) [This is by B. Gunn, and is an interesting reply to a satirical attack made by William Hayes, of Oxford, who practically accused Gunn of splashing music paper with ink and merely adding tails and strokes so as to form musical notes,]
1756. Six Concertos for the Harpsichord.... by Thomas Chilcot, of Bath. 1756, folio.
1758. The Whole Book of Psalms.... set to music by Mr. John Travers, folio.
1758. The Harmonical Miscellany, by F., Geminiani; No. I printed for the author.. 1758, folio.
1761. Worgan's 10th book of Songs, 1761, folio,

1763. Piece de Clavecin by F. Geminiani....for the author, 1763, folio.
- C. 1763. Artaxerxes Opera, by Arne, oblong folio.  
(All the above bear the imprint of John Johnson; the following that of Mrs. Johnson).
1762. Second Collection of Pieces for the Harpsichord....by F. Geminiani, London, printed for the author by Mrs. Johnson, in Cheapside, 1762, folio.
1765. Catches, Glee's, and Canons....composed by Dr. Hayes, Book II, printed for the author, 1765, and may be had of him in Oxford, Mrs. Johnson, opposite Bow Church, Cheapside, London, and Mr. Bremner, in Edinburgh, oblong folio.
- 1770-1. Worgan's 11th Book of Songs, 1770; Ditto, 13th Book, 1771, Mrs. Johnson, 110, Cheapside.

**Johnson, R.** Published about 1810 "Three Waltzes for the Pianoforte, by Mozart, London, printed for R. Johnson, New Bond Street," folio.

**Johnston, John.** He was the publisher of some of Charles Dibdin's early works, which include the opera "The Padlock," acted in 1768. In 1769 Johnston published several musical works in connection with the Stratford Jubilee. His first address was No. 11, (corner of) York Street, Covent Garden, and afterwards to an address or addresses in the Strand, which are variously termed: "Opposite Lancaster Court," "Near Northumberland House," "Near Exeter Change." Johnston was in York Street in 1770, and "Near Exeter Change" in 1773. He published "The Waterman," acted 1774, and probably about this year or shortly afterwards ceased business. On some of his later imprints Longman and Lukey's names occur; they seem also to have afterwards bought the plates and re-issued some of the operas.

Johnston's publications include, "Shakespear's Garland," folio, 2 books, and one or two other publications connected with the Jubilee in 1769; "Six Select Songs and a Cantata, by James Newton," *circa* 1774; "Twenty-four English Country Dances, by V. Southern," dated 1773, oblong 4to, and some other dances, as well as larger works. His operas include, "Lionel and Clarissa," "The Padlock" (both acted in 1768), "King Arthur," altered from Purcell (performed 1770), "The Deserter" (acted 1773), and "The Waterman" (1774).

**Kauntz, G.** Published a sheet song:—"Croppies lie Down, a favourite Irish song, printed by G. Kauntz, opposite the Admiralty." The Directory for 1802

gives, "Kauntz & Hyott, music sellers, 2, St. James Street."

**Kearsley, G.** A Fleet Street bookseller, who in 1760 printed and published an engraved folio volume "by assignment from Dr. Arne,"—"The Monthly Melody." He afterwards used the sign the "Johnson's Head," and he and his successors were important literary publishers well into the next century, but I have found no other musical work of theirs than the above.

**Kelly, Michael.** Another musician publisher who, if the story is true, also "composed wines and imported music." Before 1803 he had a shop at 9, Pall Mall, named "The Music Saloon," and became bankrupt here in September, 1811. He published a few works from his house, 9, New Lisle Street, Leicester Square, including his opera "Of Age To-morrow" [1805].

**Kelly, Thomas.** 17, Paternoster Row, published "The New Musical and Vocal Cabinet, 1820," 2 vols., 12mo. The music is from moveable type.

**Kingston, John.** Was an early printer who printed books between 1553 and 1584, having a shop in St. Paul's Church Yard, near the west door. He is said to have printed two books of "Instructions for the Lute," besides two or three editions of the "Sarum Missal," etc. Johnson's *Typographia* gives the date of the first lute book as 1568, in broad quarto, and the other 1574. This latter, by Le Roy, is in the British Museum.

**Kitchin, Thomas.** In Bartlett's Court, near St. John's Gate, Clerkenwell, published "The English Orpheus." This is a quarto engraved publication, with each song headed by an illustration; it was afterwards republished as an entirely new work in 1745 by Newbery, under the title "Universal Harmony," with all trace of the original publisher's name, and the name "English Orpheus" erased from the plates. Many of these plates are dated 1743, with the first title engraved at the top and Kitchin's name at bottom of each; he was presumably the engraver. The work must have come forth in numbers, I have never seen a title page.

**Knibb, Thomas.** Published a small engraved book of Psalms entitled, "The Psalm Singer's Help, being a collection of Tunes in three parts....."

London, printed for and sold by Thomas Knibb, near Spital Square, Bishopgate, without; also by G. Keith, Gracechurch Street, and at Messrs. Straight & Skillern's music shop, in St. Martin's Lane, the end next the Strand," 12mo., *circa* 1775.

**Lane, Newman, & Co.** Leadenhall Street, published in London many song books, printed and sold by Oliver & Boyd in Edinburgh. Two of these having music printed from type are "The English Minstrel," and "The Scottish Minstrel," the latter dated 1807, 12mo.; some copies have Oliver & Boyd's imprint and others the London firm's. Before 1811 the house was A. K. Newman & Co., the publishers of the well known "Minerva Press" series of novels.

**Latham, George.** His name appears on "Ayres or Fa las, for three voyces, by John Hilton.....printed by Humfrey Lownes, and are to be sold by George Latham, at the Bishop's Head, in Paul's Church Yard, 1627," 12mo., and on "The Seventh Set of Bookes..... by Michael East.....printed for William Stansby and George Latham," 1638, 4to.

**Latour, Francis Tatton.** Was first in business with Samuel Chappell, but about 1826 founded one of his own at 50, New Bond Street, where he published sheet music. About 1830 Chappell bought Latour's stock and copyrights and removed into his premises.

**Lavenu, Lewis.** As appears by an advertisement in the Times of April 4th, 1796, was at 23, Duke Street, St. James, and with this address he published a set of dances for 1798. A sheet song with the engraved date, October, 1800, shows that he was then at 29, New Bond Street, and music seller to the Prince of Wales. In 1803 he had entered into partnership with Mitchell. In 1806 and 1807 Lavenu & Mitchell's number in New Bond Street was 26, but in 1809, and onward till after 1838, the premises are numbered 28, New Bond Street. It may be here as well to mention that so far as change of number goes, all music sellers who established themselves in Bond Street developed a fidgetiness difficult to account for. As these changes in the numbers of their shops did not all occur at the same time, it does not seem to be altogether owing to a re-numbering of the street. In 1809 Mitchell appears to have dropped out of the firm, and L. Lavenu stands alone. Mitchell was

probably the same who about this time published from 159, New Bond Street, and Southampton Row.

In 1838 the firm at 28, New Bond Street is Mori & Lavenu; this was the son, Louis Henry, in partnership with Mori, the musician.

Meanwhile about 1820 there is a publisher of music, E. Lavenu, at 24, Edwards Street, Manchester Square, who was in existence to at least 1826.

All the Lavenus issued sheet music; at the earlier period generally coarsely engraved on blue tinged paper.

**Lawson, H.** A musical instrument maker at 29, St. John's Street, Fitzroy Square, in 1802 and 1807. He may have published some small musical works. About 1820-5, J. Lawson, of 198, Tottenham Court Road, published No. 6 of "A Collection of Popular Dances," folio, and some sheet songs from the same address.

**Lewer, J.** Re-published about 1760 a charmingly engraved quarto book of songs and music, entitled "Amaryllis." The work is in two volumes, and has each plate headed by an illustration; it was first published in 1749 by J. Tyther, to whose music shop Lewer succeeded; it was again re-issued by Longman & Lukey. Lewer's imprint is: "J. Lewer, musical instrument maker and musick printer, facing to Broad Street, Moorfields."

**Lewis, Houston & Hyde.** Succeeded J. Bland at 45, Holborn, sometime near the year 1796. The Hyde was probably Fredk. Aug. Hyde who, with Collard and Davis, went into partnership with Clementi about 1798. They published sheet music, and either followed or preceded F. Linley. In 1794 there was a firm of pianoforte makers named Houston & Co. at 54, Great Marlborough Street.

**Light, Edward.** Lived at Kensington in 1794. He was, if not the absolute inventor, the maker of the instrument known as the harp-lute, popular about a hundred years ago, and less. He was also a teacher and performer on the guitar, and issued many books of instructions and lessons for the two above-named instruments. In several title pages he claims to be the inventor of the Harp-Lute or Apollo-Lyre, and lyrist to the Princess of Wales; his address is given as 8, Foley Place, near Cavendish Square. At a later date Wheatstone & Co. make Harp-Lutes, and publish instructions for the same by John Parry.

**Linley, F.** Was successor to John Bland, of 45, Holborn, near the year 1796-7. He published sheet music and the 8th book of Glee's by S. Webbe. William Hodsoll had taken over the business prior to 1800.

**Lisle, Laurence.** Published in 1614 "Ayres made by several authors and sung in the Maske of the Marriage of the Rt. Hon. Robert, Earle of Somerset.....London, printed for Laurence Lisle, dwelling at the signe of the Tiger's Head, in Paul's Church Yard," 1614, 4to. A copy in the British Museum.

**Locke, W.** 12, Red Lion Street, Holborn, published an oblong 4to volume (type printed), "The Anacreontic Magazine," the engraved title page is dated 1792, the work was continued by Goulding.

**Longman & Co.** In or before the year 1767, James Longman, with others were established at the Harp and Crown, 26, Cheapside; the same sign as John Johnson's, but not in the same premises as his which were facing Bow Church, while Longman's shop was between Friday Street and Old Change, on the opposite of Cheapside and nearer St. Paul's. John Johnson at this time disappears from the music trade, and it is likely that the Longman firm had bought his goodwill or adopted his emblem. Robert Bremner seems to have become possessor of his plates.

Some of the very earliest of their publications were the yearly sets of Minuets and Country Dances for 1768, published in the autumn of 1767. These they continued through a long series of years, the pagination running continuously until two hundred dances had been reached, when the dances were re-printed and issued in volumes. The dances for 1768 start at page 1; for 1770 at page 25; for 1772 at page 49; etc. Other works of the same early period are "Compleat Instructions for the Guittar," "Twelve Songs and a Cantata for the Guittar," and several companion works in oblong 4to. All these early publications have the imprint "J. Longman & Co., Harp and Crown, 26, Cheapside," and the firm is first mentioned in the Directory in that for 1770, where it is given as "James Longman & Co., musical instrument makers, 26, Cheapside." In the latter part of the year 1771 the firm was Longman, Lukey & Co., and this remains till 1777 or 1778, when it is styled Longman, Lukey & Broderip, the last named being either Robert Broderip, a Bristol organist, or his father, John Broderip, of Wells.

In 1779 Lukey is absent from the firm, which now remains as Longman & Broderip and exists till 1798, in which year it becomes bankrupt, and the original James Longman had given place to John Longman.

Before 1785 Longman & Broderip had taken another branch shop at 13, Haymarket, and their business had grown to an enormous extent. At the dissolution of the firm John Longman entered into partnership with Clementi, the musician, retaining the shop at 26, Cheapside, and Broderip had combined with Wilkinson and continued the business at 13, Haymarket (for accounts of these later firms refer to their respective headings in the present volume). About 1801 or 1802 John Longman left the firm of Longman & Clementi, and set up for himself at 131, Cheapside (Directory for 1802). He here published "A Selection for the Present Season of the most popular Dances, Reels, Strathspeys.....with proper figures," in numbers, folio, and some sheet songs, one of which has the imprint "Longman & Co., 131, Cheapside, from 26." It is likely that he was not in business very long.

James Longman & Co., before the entrance of Lukey into the firm, published in general small works for the guitar, violin, etc., and Country Dances. Longman, Lukey & Co. extended the business greatly and issued larger and more important works. In Longman & Broderip's time their publications were practically limitless, and include a very large number (about a hundred) of the English Operas then being produced, almost always in the oblong folio form. The sign "Harp and Crown" appears only to have been used in the very earliest period, before Longman & Lukey. In Longman & Broderip's it was changed to "The Apollo." At one time Longman & Lukey's names are found on some of John Johnson's issues, they afterwards bought his plates for the "Padlock," and other works. The following are a few characteristic publications of the different periods.

J. Longman & Co., Harp and Crown, 26, Cheapside.

	New Minnets for the year 1768; do. 1770, oblong 8vo.
	Twenty-four Country Dances for 1770, oblong 8vo.
	Compleat Instructions for the Guittar, oblong 4to.
<i>Circa</i>	Twelve New Songs and a Cantata, oblong 4to.
1767	Twenty-four Easy Airs, by R. Haxby.
to	Eighteen Duettinos, by Wm. Bates
1770	Love in a Village, folio; etc, etc.
	Two Concertos, by J. Stamitz.
	Six Easy Hymns or Anthems, by Edward Clark. Organist of St. Paul's.

Longman, Lukey & Co.

- Twenty-four Country Dances, for 1772, oblong 8vo.  
 Twenty-four new London Contra Dances, for 1776. Ditto for 1778, oblong 8vo. Also Minuets for the above years.  
 Six GleeS for three voices, by John Broderip, folio.  
 The Ladies Frolick, a comic opera (1778), oblong 4to.  
 Songs, etc., in The Institution of the Garter (1771).  
 The Comic Tunes, Songs, and Dances in the Pigmy Revels, by C. Dibden (acted 1773), folio.  
 The Golden Pippin (1773)  
 Twelve Songs, by Jackson, of Exeter, folio, and others by the same. Sheet Songs and other publications.

Longman & Broderip.

The English Operas in oblong folio, numbering over a hundred.

Longman & Broderip's Compleat Collection of 200 favourite Country Dances, Vol. I and II, advertised in Longman's list for 1781-2; also annual Collections of Minuets.

A Musical Fan, with Country Dances engraved on it, and several packs of cards bearing Country Dances.

Longman & Broderip's Selection of the most favourite Country Dances, Reels, etc., a 1st, 2nd, 3rd, and 4th selection in oblong 4to., with numerous other collections of dances.

Longman & Broderip published such quantities of musical works that it is here impossible to give any proper idea of their scope. They also made musical instruments of every description, Harpsichord, Pianofortes (one of these latter so small as to be used in a coach, and so advertised. Mr. Taphouse, of Oxford, has one of them), Spinets, Pedal Harps, Guitars, etc., etc. In addition to the engraved lists on sheet music, they also published octavo type printed catalogues of their new music, dated 1781-2, September 1786, April 1789, 1790, etc.

**Lownes, Humfrey and Matthew.** Humfrey Lownes was an early printer succeeding at the same address, Peter Short, who

dwelt "at the signe of the Starre, on Bred Street Hill." Peter Short, whose latest date is about 1603, printed in 1597 Thomas Morley's "Plaine and Easie Introduction to Practical Musicke," and of this work Lownes made an exact reprint in 1608, using the same elaborate woodcut title page (small folio). If title pages are absent (frequently the case) the two editions are difficult to distinguish, but the 1597 has an errata on last page of "Annotations," and at the front the notice "To the Curteous Reader," in 1597 has the catch word "although" at the foot, and the 1608 the word "may."

At a later date another Humfrey Lownes, probably a grandson, and son of the following Matthew Lownes, printed Hilton's book of "Ayres or Fa las, for three voyces, 1627," no address is given. Matthew Lownes was a bookseller, and possibly a printer whose name and initials occur on musical works printed by Snodham and other printers between 1610 and 1624. Michael Este's "Third set of Bookes, wherein are Pastorals, Anthemes," etc., dated 1610, is "printed by Thomas Snodham, and are to be sold by Matthew Lownes, dwelling in Paule's Church Yard, at the signe of the Bishop's Head, 1610."

**Macock, J.** Printed in 1672, "An Essay to the advancement of Musick, by casting away the perplexities of different cliffs.....by Thomas Salmon..... London, printed by J. Macock, and sold by John Car, at the Middle Temple Gate, 1672," 12mo.; a famous book that occasioned much controversy. Another of Macock's printing is "The Whole Book of Psalms.....Sternhold & Hopkins and others.....London, printed by J. M., for the Company of Stationers, 1687." Other earlier editions of Sternhold & Hopkins' Psalms, with the music, are printed for the Company of Stationers by G. M., in 1632 and 1642, etc., probably the father of J. Macock.

**Magazines.** The eighteenth century London magazines in general devoted a page or two every month to poetry, which included the songs then singing at the theatres, and frequently in addition were given songs with the music, and perhaps also a fashionable country dance tune. Other London magazines, which were almost entirely devoted to music, are mentioned in the present volume under the headings of their respective publishers; some of the literary ones spoken of above are the following:—

The Gentleman's Magazine commenced with music in October, 1737, and had music in every volume till 1756, with several scattered pieces afterwards. The music was cut upon wood.

The Universal Magazine commenced in July, 1747; music first started in 1748 or 1749; music in every volume up to 1776. Music cut in wood.

The New Universal Magazine published an engraved music sheet every month, headed with pictorial illustrations by B. Cole. It was first published in 1751 by M. Cooper, at the Globe, in Paternoster Row, probably son of the T. Cooper, at the same address mentioned under the heading Bickham in the

present work. The New Universal Magazine ran till at least 1758.

The London Magazine, The Lady's, The Royal, and the European, all published a music page, either set up in type or cut in wood.

Later than these, in the early years of the succeeding century "La Belle Asemblee," "The British Lady's Magazine," and others similar had engraved sheets of music as part of their contents.

**Major, R.** 7, High Holborn, published Twenty-four Country Dances for 1820, and engraved, printed and edited a small quarto work in numbers:—"The Musical Companion, or Complete Pocket Museum, for the Flute," reaching to at least four volumes, *circa* 1825-30.

**Mayhew & Co.** The firm commenced as Phillips, Mayhew & Co., who were at 17, Old Bond Street, as music sellers to the Duke and Duchess of Kent in 1819. There was, in 1802, a William Phillips, who was a musical instrument maker on Little Tower Hill, it is possible he may be of the above. They published sheet music and some time near the year 1822 the firm became Mayhew & Co. at the same address, who were in existence till about 1835, when Leoni Lee is "music seller to his Majesty," at the same address. Mayhew & Co. were prolific publishers of sheet music, principally songs.

**Meares, Richard.** A music printer and musical instrument maker of some importance, who was established at the Golden Viol and Hautboy, in St. Paul's Church Yard, in or before 1714. The Hautboy of the sign was soon dropped, and this afterwards remained as the Golden Viol. There seems a likelihood that he took over John Hare's old shop, which, in turn, had also belonged to J. Clarke, for both these adopted the sign of the Golden Viol, and were in St. Paul's Church Yard.

One of the earliest books of Meares' I have seen is "Pieces de Clavecin," by J. Matheson, 1714, in Mr. Tap-house's library. Regarding this work Hawkins tells an anecdote of Handel, "Matheson had sent over to England, in order to their being published, two collections of Lessons for the Harpsichord, and they were accordingly engraved on copper and printed for Richard Meares, in St. Paul's Church Yard, and published in the year 1714. Handel was at this time in London, and in the afternoon was used to frequent St. Paul's Church Yard for the sake of hearing the service and of

playing on the organ after it was over, from whence he and some of the gentlemen of the choir would frequently adjourn to the Queen Anne Tavern, in St. Paul's Church Yard, where was a harpsichord. It happened one afternoon when they were thus met together, Mr. Weely, a gentleman of the choir, came in and informed them that Mr. Matheson's lessons were then to be had at Mr. Mears' shop, upon which Mr. Handel ordered them immediately to be sent for, and upon their being brought, played them all over without rising from the instrument."

Meares printed, *circa* 1722 or 1723, the additional airs in Handel's "Floridante," and other works, some of which are mentioned below. Mr. Arthur Hill possesses, among his large and curious collection of trade cards, one issued by Meares in three languages, English, French, and Italian, as follows:—"Musical Instruments, viz., all sorts of Harps, Lutes, Gittars, Violins, Base Viollins, Base Viols, Tenor Violins, Viols D'Amour, Trumpet-Marines, and all other sorts of Musical Instruments curiously made to the greatest perfection by Richd. Meares, at the Golden Viol and Hautboy, in St. Paule's Church Yard, London, where is sold the best French and Italian and Roman strings: also all foreign and domestick Musick, printed and sold wholesale and retail."

I have not been able to discover in what year Meares ceased business; probably it was before 1730.

- 1714 *Pieces de Clavecin en deux volumes....* par Mr. J. Matheson Secr 1714, London, printed and sold by Richard Meares, Musical Instrument Maker and Musick printer, at the Golden Viol and Hautboy, in St. Paul's Church Yard, folio. (*Taphouse.*)

The Anthem which was performed in King Henry the Seventh's Chapel, at the funeral of the most noble John, Duke of Marlborough.... by M. Bononcini. Thos. Cross, sculp. London, printed for Richard Meares, musical instrument maker, at the Golden Viol, in St. Paul's Church Yard, folio.

*Musicus Apparatus Academicus, Being a Composition of Two Odes....* performed in the Theatre at Oxford, on Monday, July 13th, 1713.... set to musick by Wm. Croft.... London, printed for the author.... and at Richard Meares, musical instrument maker and musick printer, in St. Paul's Church Yard. Engraved by Thos Atkins. (2 vols., folio, with finely engraved title page). (*Taphouse.*)

- 1722-3. All the Additional Celebrated Aires in the Opera of *Floridante*, composed by Mr. Handel, London, printed for Richard Meares.... Golden Viol, folio.

1723. An Introduction to Psalmody... by John Church... London, engraved by T. Cross for R. Meares, musick printer, at the Golden Viol, in St. Paul's Church Yard, 1723. 8vo, engraved.

**Meere, H.** A printer, sometimes confused with the above. He printed from type for Walsh, senior, the two following works:—"The Merry Musician, or a Cure for the Spleen," vol. 1, 1716, and "The Compleat Country Dancing Master," vol. 1, 1718, and vol. 11, 1819. These are the only works I have found having his imprint; his address is not given.

**Midwinter, D. (and Edward)** These were book-sellers, presumably father and son. In 1708, J. Heptingstall printed for D. Midwinter the "Psalm Singer's Compleat Companion," by Elias Hall, "printed for D. Midwinter, at the Three Crowns, in St. Paul's Church Yard, and sold by W. Clayton, book-seller, in Manchester, 1708," 8vo.

About 1725 Edward Midwinter's name occurs on the 18th edition of the "Dancing Master," as selling the same at the Three Crowns, in St. Paul's Church Yard, and at the Looking Glass, on London Bridge." His name and these two addresses are also on a non-musical work, "New Remarks of London," 1732.

**Mitchell, C.** Published sheet music about 1805 from 51, Southampton Row, Russell Square. On "Mitchell's Selection of Dances," sheet folio, *circa* 1815, the address is changed to "159, New Bond Street, opposite Clifford Street."

**Monro, J.** His first address, about 1810-12, was at 60, Skinner Street, Snow Hill, Holborn, and from here he issued sheet music and published yearly sets of Country Dances in oblong 8vo., for 1817, 1818, 1820, 1821. A great number of his sheet songs and publications are arranged and composed by himself. One of these is a song with music on the death of the Princess Charlotte of Wales; printed on this is a list of his publications. A large work in three octavo volumes is "The Gleaner, or Select Flute Miscellany .....compiled, arranged, and partly composed by J. Monro." This appeared in numbers, the first of which is after 1820. All the above named have the Snow Hill address, but before the year 1834 he had entered into partnership with another, and the firm, as Monro & May, had removed to 11, Holborn Bars, producing a similar class of work, and still continuing

the yearly oblong Country Dances; one set is for 1834. They are in business at Holborn Bars till at least March 1847, but as their name does not occur in the Musical Directory for 1853, it may be presumed that the house is then non-existent.

**Monzani, Theobald.** Had a music shop, according to an advertisement in the 'Times,' of May 9th, 1799, in Pall Mall. In the Directory for 1802 the entry is Monzani & Cungdor, 2, Pall Mall. In 1806 he is alone and is a music and instrument seller, at 3, Old Bond Street,\* where in 1807 the firm is Monzani & Co., and in 1808 and 1810 Monzani & Hill; about this time they have also an address at 100, Cheapside. At a later date (about 1815) Theobald Monzani & Co. are music sellers to the Prince Regent at 24, Dover Street, Piccadilly. They published sheet music, vocal and other kinds, including some Italian songs for three voices; in oblong folio, from here, and about 1820-25 songs with the imprint, "Monzani & Hill, music sellers in ordinary to His Majesty, 28, Regent Street."

**Mori & Lavenu.** The first was Nicolas Mori, the violinist, and the other Louis Henry Lavenu, both noted performers. They were in partnership during the thirties at 28, New Bond Street, and published some sheet music. Mori died in 1839. (*See Lavenu.*)

**Morley, Thomas.** The musician who had granted to him by Queen Elizabeth a continuation of the monopoly in music printing and importation enjoyed by William Birde and Thomas Tallis, the full details of which are to be found in the Introduction to the present work. Morley had been a pupil of Birde, and, like his master, was a gentleman of the Chapel Royal; he was admitted in July, 1592.

Although Birde was still alive, the patent which had been granted to him for twenty-one years was after its expiration, and in 1598 transferred to Morley. Morley died in 1604 and his patent was afterwards held for some years by William Barley.

Though Thomas Morley cannot have been a printer, yet "Madrigals to five voyces, by Richard Carlton," bears the following imprint:—"London, printed by Thomas Morley, dwelling in Little St. Helens, 1601," 4to. This seems to be the only instance of his name appearing thus.

**Murgatroyd, J.** 73, Chiswell Street, His name, in 1797, is attached as publisher to a thick oblong octavo book of Psalm Tunes, as under. The

\* H. Falkner was at this address in 1821.

book is printed from stamped pewter plates, including the prefixed Introduction to Singing. "A Collection of Psalm Tunes, for publick worship, adapted to Dr. Watt's Psalms and Hymns.....by Stephen Addington, D.D., the twelfth edition, printed for and sold by J. Murgatroyd, Chiswell Street, London, 1797," oblong 8vo.

**Napier, William.** A Scotch music seller who was born about 1740-1 and in business in London some time before 1773 at a shop, the corner of Lancaster Court, being No. 474, in the Strand. From this address he issued a great many publications of importance in his period. These include instrumental music, sheet and half sheet songs, principally Scottish, and collections of dances, etc. He published also some operas in oblong folio as "The Flicht of Bacon" (1778), "The Maid of the Mill" (1782), "Rosina" (1783). These, along with other works, were sold to J. Dale before the year 1786.

In Sibbald's Edinburgh Magazine for 1789, p. 207, it is recorded that "when John Samuel Schroeter came to London he was recommended by J. C. Bach to Napier, who soon discovered his merits as a composer, and purchased the copy-right of his works at a liberal price."

Sometime shortly before the year 1790 Napier removed to 49, Great Queen Street, and from here published a folio collection of Scots Songs in numbers, extending to three volumes, the third of which is not common and was perhaps not fully completed. The first and second volumes have frontispieces by Cosway and Hamilton, engraved by Bartolozzi; the first of these plates is dated Feb. 1st, 1790, and the other 1792, both having the address 49, Great Queen Street, Lincoln's Inn Fields. He was here till after 1794, but near the end of the century removed to Lisle Street, Leicester Square, from whence he published some sheet music and a selection of dances, etc., in folio.

The earliest notice I have found of Napier is as a subscriber to Eastcott's Sonatas, dated January, 1773, in which "Mr. Napier, Strand," is mentioned as taking six copies.

William Napier, as indicated in the Musical Directory for 1794, was a public performer on the violin and was not only "music seller to their Majesties," but a member of the Royal Band, no doubt playing his part as best he might, in those famous royal family music meetings, where George III so contentedly sawed away on his violoncello. A notice of his death is given in the Scots Magazine for August, 1812, as

follows:—"Died lately at Somerston [query Somers Town, London] Mr. William Napier, in the 72nd year of his age. He was distinguished for his musical skill and for the beautiful selections of Scotch ballads, which he edited. For many years he belonged to his Majesty's band, but was obliged to retire on account of the gout in his hands, to which he became a victim."

The following are some few of his publications; his sheet music is very frequently merely stamped with the letters W. N.

C. 1774-5. The Favourite Minuets performed at the Fete Champetre, given by Lord Stanley at the Oaks, and composed by the Rt. Hon. the Earl of Kelly.... London, printed for and sold by William Napier, the corner of Lancaster Court, Strand, oblong 4to.

C. 1780. A Miscellaneous Quartette for two violins, a tenor and a bass....selected from the English, Scotch, Irish, German, and Italian music. Composed, adapted, and arranged by the most eminent masters....Same imprint, folio. Several numbers, ornamental title, signed Gillray, Sculp.

The Hermit, a favourite English Ballad by Dr. Beattie, set to music....by Signor Giordani....printed for William Napier, No. 474, Strand, folio. Afterwards sold to Joseph Dale, and reprinted by other music sellers.

1782. Summer Amusement, July 29th, 1782. Twelve Country Dances, and three Cotillions, entirely new....by Wm. Burnett and James Rawlins. To be had of the authours, London, printed by William Napier, No. 474, the corner of Lancaster Court, in the Strand, oblong 16mo.

Twelve Minuets....humbly inscribed to Lady Yonge, by the author (no name given), printed for Wm. Napier, music seller to their Majesties, corner of Lancaster Court, Strand, oblong 4to.

A Collection of Minuets, in which is that favourite one danced by Madame Heinel at the Opera house in the Hay-market.

Operas:—The Flitch of Bacon, oblong folio (1778); The Deaf Lover (1780); Rosina (1783); The Maid of the Mill (1765 and 1782); all these were sold to Dale with others for the sum of £540. (*See Dale.*)

1790. A Selection of Original Scots Songs in three parts; the harmony by eminent masters; dedicated to her Grace the Duchess of Gordon. Vol. 1, folio, London, printed for Wm. Napier, music seller to her Majesty, 49, Great Queen Street, Lincoln's Inn Fields. (It is divided into three numbers, with separate titles to each, and has a dissertation on Scottish Music by William Tytler, and a frontispiece).

1792. Ditto, vol. 2, the harmony by Haydn. Dedicated to the Duchess of York. (The third volume was entered in Stationer's Hall in 1794; the frontispieces to vols. 1 and 2 are dated respectively 1790 and 1792. A later issue of the two volumes has the prefix "Favourite" instead of "Original" to Scots Songs.

C. 1798-1800. Napier's Selection of Dances and Strathspeys. .printed for Wm. Napier, music seller and musician in ordinary to his Majesty, Lisle Street, Leicester Square, where may be had Napier's Three volumes of Scots Songs. Folio.

Sheet music also bears this address.

**Newbery, J.** At the Bible and Crown, without Temple Bar. This was the John Newbery who was afterwards in St. Paul's Church Yard, and was Oliver Goldsmith's publisher. His only claim to be included in the present volume is by reason of his re-publication of Kitchin's "English Orpheus" (see Kitchin), under the new title, "Universal Harmony." The plates bearing Kitchin's name are dated 1743, but Newbery's reprint was published in 1745. The later title of this book is "Universal Harmony, or the Gentleman and Lady's Social Companion, consisting of a great variety of the best and most favourite English and Scots Songs, Cantatas, &c., with a curious design by way of head piece expressive of the sense of each particular song, all neatly engraved on quarto copper plates.....London, printed for J. Newbery, at ye Bible and Crown, without Temple Bar, 1745, T. Kitchin, Sculp.," quarto, p.p. 126. The proposal for publishing this work by subscription is given in "A Bookseller of the Last Century," by Charles Welsh, taken from the General Evening Post, of January 17th, 1745. Newbery was afterwards famous for children's books, but I have seen no other musical publication bearing his imprint.

**Norman, Mrs.** Musick seller in St. Paul's Church Yard, subscribes for 12 books of Cluer's "Pocket Companion for Gentlemen and Ladies," vol. 1, *circa* 1724. It is possible that music or musical instruments may be found bearing her name, though up to the present I have seen none. It may be conjectured as to what relation she was to Barak Norman, the viol maker, who also lived in St. Paul's Church Yard, said to have been born in 1688, and to have died in 1740. She cannot be his widow if this last date is correct.

**Novello & Co.** This firm, one of the greatest in the publishing world, owes its origin to Mr. Vincent Novello, a musician of Italian-English parentage, who in 1811 commenced the publication of sacred collections

of music engraved and printed at his own expense, and issued from his residence. The first of these was "A Collection of Sacred Music," 2 volumes, folio, being music performed at the Chapel of the Portuguese Embassy, where he was organist. Other musical works of the Roman Catholic service followed, as "A Collection of Motetts for the Offertory," etc., in 12 books, "Twelve Easy Masses," 3 volumes, 1816; a collection of Mozart's and Haydn's Masses, in 18 and in 16 books, followed by five folio volumes of early music taken from the manuscript collection in the Fitzwilliam Museum, Cambridge, and many others. It is quite evident that Vincent Novello's publications were issued not as a means of profit, but purely from the love of his art.

In 1829, his son, Joseph Alfred Novello, embarked in business as a music publisher at 67, Frith Street, Soho, and his first important work was a continuation of Purcell's Sacred Music, begun by his father in December, 1828, and completed in 72 numbers in October, 1832. This was again re-issued in 1842-44. In 1834, J. Alfred Novello moved from Frith Street to 69, Dean Street, and in March 1836 commenced the issue of a musical journal, "The Musical World," a very small octavo magazine, which was, in January 1838, sold to another publisher and continued in a larger size. The "Musical Times" was commenced in 1844 and has, from its commencement, held the position of one of the most important musical papers in the country. With the Musical Times was projected the cheap octavo editions for which Messrs. Novello's are still so famous. There was in 1845 established a city branch of the Novello house at 24, Poultry, with the sign of the "Golden Crotchet," and cheap type printed editions of the "Messiah," and others of Handel's works appeared in due order. The Novello firm had much opposition to contend with in breaking into the set traditional usages of the trade, but the great energy of the head of the house and his able helpers soon made a path of which others did not fail to take advantage. In 1857 "Hymns, Ancient and Modern," was commenced, previous to which, in 1852, a new edition of Sir John Hawkins' "History of Music" had been begun. In 1861 the firm was first styled Novello & Co., and in 1866 Mr. Henry Littleton, who had been associated with the house since 1841, became sole proprietor; Mr. Novello having retired in 1856. In 1867 the firm of Ewer & Co. was incorporated with the house, which, in that year, removed its chief centre to 1, Berners St., while still retaining its other

premises in Dean Street, Soho, besides having a New York branch.

It is of course here impossible to deal at length with the house of Novello, Ewer & Co. and its publications—besides, this has been well and fully done in a work published by the firm. I therefore ask the reader to refer to the interesting volume itself, from which most of the brief particulars above have been taken; the book—"A Short History of Cheap Music, as exemplified in the records of the house of Novello, Ewer & Co.," 1887—is, I believe, still in print, as well as an equally interesting volume, "Life and Labours of Vincent Novello."

**Oswald, James.** A Scottish musician who came to London in 1741. From an advertisement quoted by Dr. Laing in the new edition of Johnson's Museum, 1853, it appears that in 1734 he was a dancing master at Dumfermline, and that in 1736 and 1740 he was in Edinburgh, having then published one or two books of compositions and attained some degree of fame as a musician. The books advertised as published and to be published by him before he left Scotland are "A Collection of Minuets, adapted for the Violin, Bass Viol.....Composed by James Oswald, Dancing Master," advertised in the Caledonian Mercury, August 12th, 1734. Another notice in the same paper, January 6th, 1736, is to the effect that "Mr. Oswald is to publish his book of Musick against Friday, the 16th of January, inst." On May 8th, 1740, he advertises "Whereas Mr. Oswald, Musician in Edinburgh, is, at the request of several ladies and gentlemen, publishing by subscription a collection of Scots Tunes, before he sets out for Italy, which will consist of above 50 tunes, never before printed, all within the compass of the Hautboy and German Flute, with a Thorough Bass for the Harpsichord and Spinnet," etc., etc. For full text of these interesting announcements see Dr. Laing's Introduction to Johnson's Museum.

In the Scots Magazine for November, 1742 there is advertised "Two Collections of Favourite Scotch Tunes, set for a Violin, German Flute, or Harpsichord, by J. Oswald," these latter were certainly re-issued by John Simpson, of London. Oswald does not appear to have gone to Italy, but to London instead, and in the Scots Magazine for October, 1741, a lengthy "Epistle" in verse is printed on the occasion of his removal. This piece of poetry is particularly interesting, and contains some information regarding him and his composition and arrangements.

After Oswald's arrival in London practically little is known of his movements during the first five or six years. He seems to have got into communication with John Simpson, of Sweeting's Alley, and may have done work for him in which his name does not appear. In a list of Simpson's publications *circa* 1745, at the end of an edition of the "Delightful Pocket Companion," there are mentioned "Two Collections of all the most favourite old and new Scotch Tunes, most of them with variations, entirely in the Scotch taste.....The first book new engraven the size of the second, with the addition of several new aires. Also a new set of tunes, composed in the Scotch taste for the tragedy of Macbeth, dedicated to his Royal Highness the Prince of Wales, by Mr. James Oswald, each book 4s. od." Another one advertised in the same list is "Twelve Songs set to musick in the Scotch taste, by Mr. James Oswald, 1s. od." The first named "Two Collections" was probably a work first published by Oswald in Edinburgh, and re-engraved in London by Simpson. It was possibly afterwards incorporated into "The Caledonian Pocket Companion," the work by which Oswald is best known.

After Oswald had been some time in London, he set up a music shop in St. Martin's Lane, quite close to the church, and afterwards numbered 17. It is very difficult to fix the date for this but I think it cannot have been much before 1747. It was about this time that a small number of musicians, amateur and professional—probably less than half-a-dozen—grouped themselves together, anonymously under the title "The Society of the Temple of Apollo." Charles Burney, then a young man, was one, James Oswald another, John Reid, afterwards General Reid, who, born about 1720, died in 1807, left the bulk of his property towards endowing a professorship of music at the University in Edinburgh, was another, and no doubt several others whose identity may be only guessed at. This society, which, in several cases, combined in the production of a work, published through Oswald, and in fact nearly all Oswald's issues are either compositions or arrangements of his own or those by members of the society. There is also reason to believe that Oswald, for some cause, set fictitious names to several of his own works. It has been assumed that compositions bearing the names Del Figlio, and Giuseppe St. Martini, of London, are by Oswald himself, the latter being indicative of his address. It is quite possible that this may be the fact in both cases, but "Six Grand Concertos, in 7 parts, by Sigr. Giuseppe St.

Martini, of London, are advertised by John Simpson, at a time when it does not appear that Oswald was in business, though there is, of course, a probability that he may have resided in the neighbourhood of St. Martin's Lane before opening a shop, and unless St. Martini of London can be otherwise accounted for, another strong proof of the assumption is that Oswald himself advertises musical works bearing the name and "Composed for the Temple of Apollo." In a new edition of the "Comic Tunes in Queen Mab" (which are, for the first time, ascribed to James Oswald), published by Randall, there is a note to the effect that "Sometime before Mr. Oswald's death he had fitted for the press a correct edition of his works; as well as those that were known and acknowledged to be his, as those that were really such, but had formerly been published under the names of others, for reasons not difficult to guess. There are many excellent composers whose circumstances will not permit them to please themselves," etc., etc.

Oswald dedicated an early work to Frederick, Prince of Wales, and among the coronation honours he was appointed in 1761 Chamber Composer to George III. Though holding the above position, and being possessed of no mean talents, beyond his publications and his name appearing occasionally as composer to songs there is little record of him, and biographies and musical works are silent. It seems likely that he died in 1769, for in the Gentleman's Magazine, under the date January 2nd, 1769, there is a death noted "James Oswald, of Knebworth, Herts." About this date Oswald's premises were taken over by Straight & Skillern, who re-issued some of his works—notably the "Caledonian Pocket Companion."

James Oswald has been credited with the composition of "God Save the King," which, under the name of "Oswald's Are," is (or formerly was) played by the chimes of Windsor Parish Church. The bells were put up in 1769, and the chime barrel had been arranged by Oswald (see R. Clark's "Account of God Save the King," p. 28). The following are some of the principal London publications:—

The Caledonian Pocket Companion, in six volumes, containing all the favourite Scotch Tunes, with their variations for the German Flute.... By James Oswald.... London, printed for the author, and sold at his music shop in St. Martin's Yard, large 8vo.

This extended to 12 books, the title pages being altered from "Six" to "Ten," etc. It was afterwards republished by Straight & Skillern, and one or more of the earlier books had been originally issued by J. Simpson. The Caledonian Pocket Companion was published at

intervals during several years. Book third, apparently only just then published, is advertised on the *Masque of Alfred* (performed 1751), and on *Queen Mab* (1752). It has been questioned whether the last two books were published before Oswald's death.

- C. 1747. *Airs for the Spring, Summer, Autumn, and Winter*, by James Oswald, and sold at his music shop in St. Martin's Church Yard, 4 parts, folio.

The grant of copyright engraved in the volume is dated 23rd October, 1747.

Six Pastoral Solos, for a Violin, and Violoncello..By James Oswald, same imprint, oblong folio.

A Collection of Scots Tunes, with Variations....Dedicated to the Earl of Bute, by James Oswald, London, printed for the author at his music shop on the pavement of St. Martin's Church Yard, of whom may be had the Caledonian Pocket Companion, in seven volumes, folio.

Re-published by Bland & Weller, and by J. Bland.

- C. 1762-5. A Collection of the best Old Scotch and English Songs, set for the voice, with accompaniments...for the harpsichord. Dedicated to the Princess Dowager of Wales, by James Oswald, same imprint, folio.

Ten Favourite Songs, sung by Miss Fortmantel at Ranelagh....By J. Oswald, folio (copyright grant dated 1747).

A Second Collection of Curious Scots Tunes, for a Violin and German Flute....By James Oswald, London, Chas. & S. Thompson, folio (a late issue from old plates).

Six Solos for a German Flute or Violin..By I. R., Esq., a member of the Temple of Apollo, oblong folio. (Oswald's imprint, but also republished by Randall.)

- C. 1751. *The Music in the Masque of Alfred*, written by Mr. Mallet.. Composed by the Society of the Temple of Apollo, folio (performed 1751). This is not the famous one with the song *Rule Britannia*.

- C. 1752. *The Comic Tunes in Queen Mab*, as they are performed at the Theatre Royal in Drury Lane....By the Society of the Temple of Apollo, oblong 4to.

(A pantomime acted in 1752, the music of which has been claimed for Burney, but in a later copy from the same plates published by Randall, and by Straight & Skillern, James Oswald's name is set down as composer.)

(1751-2). *The Music in Harlequin Ranger*, oblong 4to.

(1752). *The Comic Tunes in the Genii*.

(1753). Ditto in *Fortunatus*, oblong 4to.

Forty *Airs for the Violin, German Flute, or Guittar*....performed in the Hessian and Prussian Armies, large 8vo.

If space permitted this list of Oswald's publications could be greatly extended; the imprints generally refer to his music shop on the pavement of St. Martin's Church Yard.

**Owen, Wm.** Published music and had a shop near Temple Bar, between the two Temple Gates in 1758 and 1771. This shop was probably the original premises occupied by John Cullen, sixty or seventy years previously. He published "Divine Melody, in Twenty-four Choice Hymns...two parts, by Mr. Prelleur...the rest chiefly by Mr. Moze...London, printed for Wm. Owen, at Homer's Head, near Temple Bar, 1758," type printed 8vo. "Pieces for the Harp...by Dr. Worgan, printed for the author and sold by W. Owen, between the Temple Gates, and at Smart's Music Shop, corner of Argyll Buildings, Oxford Street, and at the author's house, Rathbone Place," folio. "Libro de XII Sonatas...D. Scarlatti (edited by Dr. Worgan), London, printed and sold by Wm. Owen, bookseller and music printer, between the Temple Gates."...Copyright grant dated 1771.

**Paine & Hopkins.** 69, Cornhill, published popular sheet songs in 1822 and 1824, etc. It is possible that the firm was James Paine, a leader of the dancing at Almack's and composer of a great number of quadrilles, with a performer on the clarionet named Hopkins, who played at Covent Garden Theatre.

**Pearce & Co.** The firm was originally Corri & Pearce, at 28, Haymarket (see Corri). About 1807-8 the style of the house became as above and they published Hook's Opera, "Tekeli" (acted in 1806), besides songs from "The English Fleet," etc. On No. 3 of a series of Country Dances in folio, *circa* 1806-8, they advertise having bought the whole of Mr. Bennison's plates and stock-in-trade. They removed to 70, Dean Street, and later are found at 24, Panton Street, Haymarket, premises which in 1820 are occupied by a music seller, named William Kelly, while Pearce & Co. are probably non-existent. Preston got the plates.

**Pearson, William.** Was the principal type music printer during the first thirty-five years of the eighteenth century. He probably made improvements of his own in the "new tied note," first introduced by J. Heptingstall, and held an undisputed field until his death or retirement. The earliest date I have found for his printing is 1699, and the latest 1735. In 1738 a musical work was printed by A. Pearson, who was probably his son. Pearson's printing office was, in 1699, next door to the Hare & Feathers, in Aldersgate Street. In 1700 and onward the address is given

as in Red Cross Alley, Jewin Street, though in 1724, one imprint has "Over against Wright's Coffee House in Aldersgate Street."

Pearson apparently had few rivals in type music printing, and printed for the authors and for different publishers.

Some of William Pearson's printed works are:—

- 1699 Twelve New Songs, with a thorough bass to each song, figured for the Organ, Harpsichord, or Theorbo, chiefly to encourage William Pearson's new London character, composed by Dr. Blow, Dr. Turner . . . 1699, folio.
- 1699 A New Scotch Song, set by Mr. Daniel Purcell, and sung in the last revived play called *The Taming of the Shrew* (begins "'Twas in the month of May") . . . London, printed by and for William Pearson, next door to the Hare and Feathers, in Aldersgate Street, and sold at most musick shops in town, 1699, half sheet song (*British Museum*).
- 1700 A Collection of Original Scotch Tunes . . . Printed for Henry Playford; two editions in oblong 4to, 1700 and 1701.
- 1700 Dr. Blow's *Amphion Angelicus*, 1700, folio.
- 1701 A Collection of New Songs..by Vaughan Richardson, London, printed by William Pearson, for the author, and sold by Mr. Playford..Mr. Hare, at the Golden Viol, in St. Paul's Church Yard, and at his shop in Freeman's Yard, 1701, folio (*Taphouse*).
- 1701 Motley's Ayres in three parts, 1701, oblong 4to.  
Henry Playford's *Pleasant Musical Companion*, and a second book of ditto, several editions, 1701-1720.  
The later editions of the *Dancing Master*, first, second, and third volumes, and of D'Urfey's *Wit and Mirth*.  
Several editions of Playford's *Introduction to the Skill of Music*, from 1700 to 1730.
- 1703 A Choice Collection of Italian Ayres . . . By John Abell, 1703 (*Taphouse*).  
*Harmonia Sacra*, Henry Playford, 1703 and 1714, folio.
- C 1705 *The Complete Dancing Master's Companion*, containing the Marlborough, Mr. Isaack's new dance . . . danced at Court on her Majesty's birthday, 1705; the third book, London, printed by William Pearson, and sold by John Cullen, and Humfrey Saulter, at the Lute, in St. Paul's Church Yard, oblong 8vo (*Taphouse*).
- 1714 Simpson's *Compendium of Practical Music*, several editions, 1714-1732, etc.
- 1719 Playford's *Whole Book of Psalms*, 1719, etc.
- 1724 *Sound Anatomised*..By Wm. Turner, London, printed by William Pearson, over against Wright's Coffee House, in Aldersgate Street, for the author, 1724.

- 1727 The Psalm Singer's Choice Companion....Robert Barber, London, printed by W.P., 1727, 8vo.  
 1731 Holder's Treatise on Harmony, 1731, 8vo.  
 1731 Another Treatise on Harmony, 1731, oblong 4to, published anonymously, supposed to be by Dr. Pepusch.  
 1731 Psalmody Epitomized....By Ely Stansfield, 1731, 8vo.  
 1735 Tansur's Compleat Melody, or the Harmony of Sion, 1735, oblong 4to.

I have seen no publication printed by William Pearson later than the last in the above list; his printing house was probably continued by his son, for Tansur's "Heaven upon Earth, or the beauty of Holiness," is printed by "A. Pearson for S. Birt, at the Bible and Ball, 1738," 8vo.

**Peck, James.** 47, Lombard Street, principally published engraved sacred music. He was at this address in 1807 and remained here in 1824. He published a copy of the "Messiah" in oblong 4to, dated 1813; two "Sets of Sacred Music, by Jno. Fawcett," oblong 4to, with many others in similar form and character.

**Phillips, John & Sarah.** These two, husband and wife, engraved musical works at the middle of the eighteenth century. The following is Sir John Hawkins' account of them, "But the last and greatest improver of the art of stamping music in England was one Phillips, a welchman, who might be said to have stolen it from one Fortier, a Frenchman, and a watchmaker, who stamped some of the parts of Martini's first opera of Concertos and a few other songs. This man Phillips, by repeated assays, arrived at the method of making types of all the characters used in music; with these he stamped music on pewter plates, and taught the whole art to his wife and son. In other respects he improved the practice of stamping to so great a degree that music is scarce anywhere so well printed as in England." Hawkins is perfectly right regarding the excellent results attained by Phillips. He at one time had a music shop in St. Martin's Court, St. Martin's Lane, and, like Thomas Cross, sold the music he engraved.

The earliest work that I can identify of his is "The Art of Playing the Violin," by F. Geminiani, dated 1751. For Dr. Arne he engraved the opera "Thomas and Sally," folio, sold by the author, and dated 1761—"J. Phillips, Sculpt."—and about the same date (published by Johnson, of Cheapside) "Twelve Songs, set to music by William Jackson, of Exeter," folio. Another work is Dunn's "Six English Songs and a

Cantata.....printed for the author at the Turk's Head facing Staples Inn, and at Mr. Phillips' Music Shop, in St. Martin's Court, St. Martin's Lane," and a sheet song by Dr. Arne is "printed and sold by J. Phillips, in St. Martin's Court." John Phillips' name is on Warren's first "Collection of Catches and Glee's," dated 1763, oblong folio; on page 31 of this is S. Phillips, Sculp. J. Phillips engraved for Oswald "A Collection of the best old Scotch and English Songs," and a half sheet song "printed by J. Oswald" has "Sarah Phillips, Sculp."

I have not been able to ascertain when the Phillips family ceased working.

**Phillips & Mayhew.** 17, Old Bond Street, were music sellers to the Duke and Duchess of Kent, 1818-1820; published sheet songs, and were in business here till 1822, when the firm became Mayhew & Co.\* (*See Mayhew.*)

**Phipps & Co.** The head of this firm was possibly the Phipps who was partner in the house of Goulding, Phipps & D'Almaine, and who retired from it about 1808-9. Phipps & Co. were music sellers at 25, Duke Street, Grosvenor Square, in 1811 till 1819, when, becoming Phipps & Holloway, they remove to 95, New Bond Street. In 1821 they are at 5, Hanway Street, and in 1822 the name is T. Holloway. (*See Holloway.*) Besides sheet music Phipps & Holloway issued a series of small volumes entitled "Philomel," consisting of airs for the patent double Flageolet, arranged by John Parry. This is in oblong 16mo and the first eight numbers have the imprint "Phipps & Co., 25, Duke Street," while the latter ones up to 16 are published by "Bland & Weller." No. 17 is issued by C. Wheatstone; it is evidently a work owned by the editor.

**Pippard, L.** A music publisher at the sign of the "Orpheus" in Russell Street, Covent Garden, during the early years of the eighteenth century. In the British Museum there is a quaint and rudely engraved book of Country Dances, dated 1711, having his imprint; it bears this title: "A Hundred and Twenty Country Dances for the Flute; being a choice collection of the pleasant and most airy tunes out of all the dance books, both old and new...The whole fairly engraven 1711, London, printed for and engraved by L. Pippard, at ye sign of Orpheus, opposite to Tim's coffee house, in Russell Street, Covent Garden, where are new

\* In 1802 a Wm Phillips was a musical instrument maker on Tower Hill, and the directories for 1811-12 mention him as a pianoforte maker there.

books of tunes with instructions for learning on all instruments, with new Sonatas and Solos, and new Songs of all sorts," oblong 4to, p.p. 30, 118 dances. I find a work bearing the same title with the imprint "London, for Danl. Wright," in a modern bookseller's catalogue, priced, for some fortunate collector, at half-a-crown. It is possible D. Wright may have re-issued the work, or copied it, or that his engraved slip pasted over the original imprint has been transcribed by the bookseller.

Another work published by L. Pippard, also in 1711, is "The Violin Master Improved, the third book," same imprint, dated 1711, oblong, it was "sold by Mrs. Miller on London Bridge, and I. Young, in St. Paul's Church Yard." (*See Sir J. Stainer's Catalogue of Song Books.*)

**Platts, J.** He was probably a son or otherwise related to Martin Platts, a dancing master.

J. Platts opened a music shop and published music at 83, Berwick Street, Soho, about 1805. This includes "Platts' Collection of original and popular Dances, arranged for the pianoforte, violin, &c.....Printed and sold by J. Platts, at his magazine for harp music, No. 83, Berwick Street, Oxford Street," folio; reaching to at least 34 numbers. Other music is advertised on these numbers. In 1822 and 1824 J. Platts was publishing French songs and harp music from 9, John's Street, Oxford Street (advertisement), and he was still in business in 1838.

**Playford, John.** One of the most important figures in English musical history during the latter half of the seventeenth century. He is said to have been born in 1623, and to have died in 1693 or 1694. The first notice that seems to occur of him is in 1648, when his name is mentioned as entering books in the register of the Stationers' Company; these, however, were not musical works, (see Chappell's "Popular Music," p. 423.) He was then a bookseller, having a shop in the Inner Temple and near the church door, but never appears, as has been loosely stated by Hawkins and others, to have been a printer, though his son, of the same Christian name assuredly was. Playford's first musical publication probably was "The English Dancing Master, or Plaine and Easie rules for the dancing of Country Dances, with the tunes to each," and this is absolutely not only the first English work on the subject, but the first general collection of the popular dance and ballad tunes of England. It is dated 1651, but the work was entered in Stationers' Hall on

November 7th, 1650. In 1652 its title was changed to "The Dancing Master," and its eighteen editions, with second, and with a third volume, ranged downward to the year 1728, forming an invaluable record of English popular melody. From the first publication of the "Dancing Master," Playford (with one or two exceptions) issued none but musical works and his intimacy with the principal musicians of his period seems to have been complete, and of a most kindly character; indeed he must have been held in the greatest esteem. Whether from this intimacy or from the fairness of his dealing he held the monopoly of the music publishing trade (which was then freed from the vexatious patent rights), except for a few psalters and musical treatises.

John Playford was musician enough to write an excellent little work on music, which held the field for nearly eighty years—1654 to 1730; he also edited a Psalmody collection, and was the composer of many of the tunes therein. In addition to his music business he was parish clerk to the Temple Church, while his wife kept a boarding school at Islington "Over against the Church where young gentlewomen might be instructed in all manner of curious work, as also reading, writing, musick, dancing, and the French tongue." This is advertised at the end of "Select Ayres and Dialogues, 1659," and twenty years after, the lease of the premises is advertised for sale in newspapers of 1680 and 1681, to this effect:—"In the High Street, over against the Church in Islington is to be let a fair house, containing above 20 rooms, one whereof is 45 feet long, with outhouse for a wash house, coach house, with a convenient court yard before the said house, and behind it a fair garden, opening into the best fields for air about the town; also two pleasant summer houses in the said garden. The person who will let the house has 16 years to come in his lease, which he is willing to dispose of for a moderate fine, without any rent or otherwise by the year, for an easy rent (under £20 per annum), without any fine. Notwithstanding he has laid out in improving the premises above £400. Enquire at Mr. Playford's shop near the Temple Church, or at Mr. John Hall's, a goldsmith, and near the Nag's Head Tavern, in Leadenhall Street, or at the said Mr. Hall's country house over against Islington Church aforesaid."—Smith's Protestant Intelligencer, April 7th, 1681.

While keeping his shop near the Temple, Playford must have lived with his wife in the house above advertised, and here he had two sons born, John and Henry. The dates of their

birth are given in Grove's Dictionary as Henry, 1657, John, 1665. As in 1679 J. Playford, junior, is advertised to have commenced in partnership with another as a master printer (which he could not have done had he been only fourteen years of age), the date is more likely to have been 1655, and his Christian name John points to him being most likely the elder son. Henry's birth is fixed at 1657, and he continued the business founded by his father, whilst John, having been apprenticed to a printer and become a master, died in 1686. Henry is supposed to have died about 1706 or later.

John Playford, the father, was, for a short time only, in partnership with Zach Watkins at the shop in the Temple. This was in 1664-5, but soon after this he was alone and retained the shop in the Temple till his death. There are many quaint notices and advertisements scattered through Playford's publications; one runs thus:—on *Select Ayres and Dialogues*, 1669, "At Mr. Playford's shop is sold all sorts of ruled paper for musick and books of all sizes ready bound for musick. Also the excellent cordial called the *Elixir Proprietatis*, a few drops of which drank in a glass of sack or other liquors is admirable for all coughs, consumption of the lungs, and inward distempers of the body; a book of the manner of taking it is given also to those who buy the same. Also if a person desires to be furnished with good new *Virginals*, and *Harpsicons*, if they send to Mr. Playford's shop they may be furnished at reasonable rates to their content."

Samuel Pepys, as might have been expected, was on intimate terms with Playford, and in the valuable new edition of Pepys' Diary, edited by Mr. William B. Wheatley—valuable for containing so much interesting matter relating to Pepys' musical life, omitted in the old edition—there are several entries relating to him. For instance, on November 22nd, 1662,—“bought the book of *Country Dances* against my wife's woman Gosnell comes, who dances finely, and there meeting Mr. Playford he did give me his Latin songs of Mr. Dering's, which he had lately printed.” On May 23rd, 1663 he took his “*Lyra Viall* book bound up with blank paper for new lessons.” On November 23rd, 1666, “at The Temple I called at Playford's and there find that his new impression of his *ketches* (catch book) are not yet out, the fire having hindered it, but his man tells me that it will be a very fine piece, and many things new being added it.” This is an allusion to a late edition of Hilton's “*Catch that Catch can*,” which, published in 1667, became the first edition of “The

Musical Companion." An entry dated April 15th, 1667, shows that Pepys had bought the book and "found a great many new fooleries in it," three days after he "tried two or three grace parts in Playford's new book, my wife pleasing me in singing her part of the things she knew, which is a comfort to my very heart."

In 1684 Playford bids farewell to the public in the following notice in the fifth book of "Choice Ayres and Songs," "To all lovers and understanders of musick; gentlemen, this fifth book of new songs and ayres had come sooner (by three months) to your hands, but the late frost put an embargo upon the Press for more than ten weeks, and to say the truth there was a great unwillingness in me to undertake the pain of publishing any more of this nature. But at the request of friends, and especially Mr. Carr, who assisted me in procuring some of these songs from the authors, I was prevailed with... My pains and care has ever been not only to procure perfect copies, but also to see them true and well printed. But now I find my age and the infirmities of Nature will not allow me the strength to undergo my former labours again. I shall leave it to two young men, my own son and Mr. Carr's son, who is one of his Majesty's Musick and an ingenious person whom you may rely upon, that what they publish of this nature, shall be carefully corrected and well done, myself engaging to be assisting to them in the overseeing the press for the future, that what songs they make public be good and true musick, both for the credit of the authors and to the content and satisfaction of the buyers, which that they may never be otherwise is the desire, of, gentlemen, your most faithful servant, John Playford." Accordingly after 1685, Henry Playford's name stands in place of his father's on all or most of the Playford publications. Whatever political opinions John Playford held or displayed during the commonwealth, he was like Lawes and other of his contemporary musicians a strong royalist after the Restoration; there is sufficient evidence in his publications for this assumption.

As before stated, the elder Playford's name is never appended to his publications as printer. His earliest books were printed by Thomas Harper, who had printed music in a Psalm book as early as 1633, though not at that time for Playford. Harper was printing for him in 1653, but in 1658 William Godbid was so employed, and it is probable that the younger John Playford was apprenticed with him. Godbid seems to be the sole printer for Playford up to 1679, when, as

A. Godbid and the younger Playford took over the Godbid printing house in Little Britain, perhaps owing to the death of William, the business naturally fell upon the firm. After the death of the younger Playford in 1686, Edward Jones in the Savoy did the work, followed by J. Heptingstall, and lastly by William Pearson.

The great bulk of John Playford's work is printed from moveable type, the exception being, in his earlier years, one or two reprinted from copper plates engraven prior to his time, as Dr. Child's "Psalms for three voices," printed originally in 1630, and probably Orlando Gibbon's three part "Fantasies," which Playford advertises in 1653 as engraven upon copper.

The other exception to Playford's type printed music are his delicately engraven volumes in small oblong as "Musick's Handmaid," 1678, "The Division Violin," 1685, etc. His books have frequently frontispieces, etched and engraven, and in the best style of art; among them those for his smaller volumes of instructions for different instruments are particularly quaint and charming. Wm. Hollar etched a vignette for the title page of the Dancing Master. John Playford died in 1693-4, leaving his son Henry to continue the business which he had already taken over. There are five engraven portraits of the elder Playford, taken at different periods of his life; these are prefixed to certain editions of his "Introduction to the Skill of Music," an excellent work of which he was the author. The editions of Playford's publications are so numerous, and many so seldom seen (not to mention others which have totally disappeared), that the compilation of a fairly full bibliography is by no means an easy task. The following, arranged from actual copies and from Playford's own advertisements, makes no pretence of completeness.

- 1650. The English Dancing Master, or Plaine and Easie rules for the dancing of Country Dances, with the tunes to each dance, printed by Thomas Harper, and are to be sold by John Playford at his shop in the Inner Temple, neere the Church doore, 1651, (entered at Stationers' Hall November 7th, 1650. 104 dances), oblong 4to
- 1652 The Dancing Master, or plaine and easie rules, etc. The Second edition enlarged and corrected from many grosse errors....printed for John Playford at his shop in the Inner Temple, 1652 (112 dances), small oblong.
- 1657. Ditto, containing 132 new and choice country dances....In which is added 42 French corants and other tunes to be plaid on the treble violin, printed in 1657, (advertised in 1669: a copy at Cambridge).

1665. Ditto, printed by W.G., and are to be sold by J. Playford & Z. Watkins, at their shop in the Temple, 1665, (132 dances and 85 French and other tunes).
- 1670 Ditto, 4th edition, 155 tunes, 1670; 5th edition, 160 tunes,  
to 1675; 6th, printed by A.G., & J.P. 1679, 182 tunes; 7th, 1686;  
1698 8th, printed by E. Jones, 220 tunes, 1690; 9th, 1695; the  
Second Part of the Dancing Master, p.p. 24, 1696, an  
additional sheet of new dances for the second part, p.p. 25 to  
32; the Second Part of the Dancing Master, 2nd edition,  
with additions, 1698 (this has several additional sheets).
- 1698 The Dancing Master, 10th edition, p.p. 215, 1698; 11th  
to edition, p.p. 312, 1701; 12th, p.p. 354, 1703; 13th, containing  
*circa* 360 dances (advertised in 1707); 14th, 1711; 15th, 1713; 16th,  
1725 printed by W. Pearson, and sold by John Young, 1716; 17th,  
identical with the above, 1721; 18th, volume the first not  
dated, *circa* 1725, p.p. 358, identical with the 16th edition.  
This is the last edition of the first volume.

The Dancing Master—second volume, was probably first published about 1713 to form an additional volume to the fifteenth edition. The second edition of the second volume was published in 1718; third edition 1719, and fourth edition, which like the third contained 360 dances, and is identical with it, is dated 1728. A third volume not dated has the title "The Dancing Master, or directions for dancing Country Dances, with the tunes to each dance for the treble violin; the Third Volume, containing two hundred dances, London, printed by William Pearson, and sold by John Young," p.p. 200, small oblong, *circa* 1728.

- C 1650. The First set of Psalms for 3 voyces... by William Child, engraven on copper, advertised by Playford in 1653, and again by him in 1669, as having been printed in 1656. 4 books in all were published. Chappell says the work was reprinted in 1650 from the original plates of 1630.
1651. Musick and Mirth, presented in a choice collection of Rounds and Catches, for 3 voices, (given by Chappell as being unique, in the Douce Collection, in the Bodleian library.)
- C 1650-1 Orlando Gibbons' three part Fantazies, for 2 trebles and a basse, engraven upon copper; advertised in 1653, and is probably from earlier plates.  
Orlando Gibbons' 5 parts for Viols and Voices, and Orlando Gibbons' Madrigals; both advertised in 1669.  
Mr. Wilby's Madrigals of 3, 4, 5, and 6 voyces; advertised in 1669.  
Dr. Champion's Ayres for 1, 2, and 3 voyces, [Campion]; advertised in 1669.
- C 1650-1 Mr. Michael East's Seven sets of Fantazes, for the Viols of 2, 3, and 4 parts (reprinted from the early edition of 1638); advertised in 1653.
- 1651 A Musical Banquet, in three books, consisting of Lessons for the Lyra Viol; Allmans, and Sarabands, Choice Catches and Rounds, etc. Douce collection, Chappell, p. 423.

- 1652 A Banquet of Musick, set forth in three several varieties of musick; first, Lessons for the Lyra Viol, the second, Ayres and Jiggs for the Violin, the third, Rounds and Catches, all of which are fitted to the capacity of young practitioners (advertised in 1655. Chappell mentions, p. 483, a unique copy in the Douce Collection. Henry Playford published in 1688 another work under same title).
- C 1652 A Book of new lessons for the Cithren and Gittern, advertised in 1653. In another place Playford gives an announcement of it as having been printed in 1659. Query:— Whether it is an early edition of Musick's Delight on the Cithren, 1666, and whether both are the same as Musick's Solace on the Cithren and Gittern, advertised in 1664, 1665, 1669, and in 1672 as being newly reprinted.
- 1652 Select Musicall Ayres and Dialogues for 1 and 2 voyces to sing to the Theorbo Lute, or Basse Violl..by John Wilson, Charles Coleman, Henry Lawes, Wm. Webb, and the Second Book of Ayres, for 2 voyces, to sing either to the Theorbo Harpsicon or Basse Violl, folio, 1652.
- Ditto, in three books, 1653; another edition 1659. Afterwards the last edition, by mere alteration of title page, became the first book of the Treasury of Music, 1669.
- 1652 Musick's Recreation on the Lyra Viol, 1652; another edition 1656 and constantly advertised till 1690; there must have been many editions. In 1672 Music's Recreation on the Viol, Lyra ways, is advertised as newly reprinted with large additions.
- 1652 Catch that Catch Can, or a choice collection of Catches and Rounds... John Hilton, printed for John Benson and John Playford, and are to be sold in St. Dunstan's Church Yard, and in the Inner Temple, 1652, small oblong. (Advertised in 1669 as a book of Catches, collected and published by J. Hilton in 1651, and now with large additions by J. P. newly re-printed 1658.) Another edition in 1663, and an edition, with the sub-title The Musical Companion..to which is added a 2nd book, was published in 1667 in oblong 4to. Another edition was Catch that Catch Can, or the 2nd part of the Musical Companion, 1685, oblong 4to.
- 1653 Ayres and Dialogues for one, two, and three voyces by Henry Lawes...the first booke, London, printed by T. H. for John Playford, 1653, folio, portrait on title; 2nd book 1655; 3rd book 1658, the third book is advertised in 1669 as having been printed in 1658. Another edition of the whole work bears the date 1669.
- 1655 An Introduction to the Skill of Music, in two books; first a brief and plain introduction to musick, both for singing and for playing on the Violl, by J. P.; second, the Art of setting or composing musick in parts...formerly published by Dr. Tho. Campion, but now republished by Mr. Christopher Sympson..Small 8vo, 1655.

A unique copy is said to be dated 1654. The second edition is dated 1658, and this and all later ones have the title "A Brief Introduction to the Skill of Music." The third edition is dated 1660; another, unnumbered, 1662; 4th, 1664; others, 1666, 1667, and 1670; 6th, 1672; 7th, 1674; 8th, 1679; (no trace of a 9th edition); 10th, 1683; 11th, 1687; 12th, 1694; 13th, 1697; 14th, 1700; 15th, 1703; 16th, 1713; 17th, 1718; 18th, 1724; 19th, 1730. This last is the end of the series. Dr. Campion's *Art of Descant*, given as a second part to the work, was also published separately; it has a title page of its own and is sometimes dated a year earlier than the edition of the Introduction in which it is included.

- 1655 Court Ayres, or Pavans, Almains, Corants, and Sarabands, treble and basse, for viols or violins. Chappell, p. 425, gives this date; Playford advertises it as having been printed in 1656; it was afterwards reprinted in 1662 as *Courtly Masquing Ayres*, in two parts, and is so advertised in 1664 and 1665, while as Court Ayres it is announced as late as 1672.
- 1655 The Art of Setting or Composing of Musick, in parts; Dr. Campion's 2nd edition, with large annotations thereon, by Mr. Christopher Sympson, 1655, small 8vo. This was afterwards entitled *The Art of Descant*, and included in every edition of Playford's *Introduction to the Skill of Musick*.
- 1659 The Division Violist, or an introduction to playing upon a ground, by Christopher Simpson, 1659, folio; a second edition is dated 1667, and a third, 1712.
- 1661 The Pleasant Companion, or New Lessons for the Flagelet, by Thomas Greeting, small oblong. The following dates
- 1688 have been given for various editions, 1661-66-72-75-80-82-83 and 1688; it was frequently advertised by Playford.
- 1656 Mr. Matthew Locke, his Little Consort, of three parts, containing Pavans, Ayres, Corants, and Sarabands, for Viols and Violins. .oblong 4to, 1656 (advertised by Playford as having been printed in 1657, re-advertised in 1670 and 1672). Another edition dated 1686.
- 1657 Ayres and Dialogues to be sung to the Theorbo-lute or Basse Viol, by John Gamble, folio, 1657; second book, 1659.
- 1657 Mottets of Two Voyces, for treble or tenor. . . . to be performed to an Organ, Harpsycon, Lute, or Bass Viol, 1657, folio; a second set was published before 1669.

Mr. Henry and Mr. William Lawes, Psalms for 3 voyces, in 4 books, 4to, advertised in 1669, etc. (a re-print, no doubt, of the edition of 1648).

A Book of Divine Hymns and Dialogues, for one and two voyces, to sing to the Theorbo-lute or Organ, by Mr. Henry Lawes and others.

Apollo's Banquet, containing instructions and a variety of new tunes for the treble violin; small oblong. This originally formed the appendix to the *Dancing Master* of 1665. In 1669 it was advertised as a book for the treble violin, now fitted for the press. Under its proper title it was advertised in 1672, etc. The 6th edition is dated 1690; the 7th is advertised in 1700, and the 9th in 1720.

1666 Musick's Delight on the Cithren, restored to a more easie and pleasant manner of playing than formerly. .1666, small oblong. (At both later and earlier dates a book is advertised under the title, Musick's Solace on the Cithren and Gittern, this may be the same, or a different work. A New Book of Lessons, with instructions for the Cithren and Gittern, is advertised as early as 1653).

Mr. Will Young, his Fantazies for the Viols, advertised in 1669.

Dr. J. Wilson's Ayres and Ballads for 3 voyces, lately printed at Oxford, advertised in 1669 and 1670.

1667 Catch that Catch Can, or the Musical Companion, containing catches and rounds for 3 and 4 voyces, to which is added a second book containing dialogues, glees, ayres, and ballads, 1667, oblong 4to.

This may be considered an extended edition of Hilton's Catch that Catch Can, 1652; it became the first edition of The Musical Companion. Pepys mentions that its publication was delayed by the great fire and that he bought it on April 15th, 1667, and found a great many new fooleries in it.

1672-73 The Musical Companion in two books, the first book containing Catches and Rounds for 3 voyces, the second book containing Dialogues, Glees, Ayres, and Songs, oblong 4to, the first title page dated 1673, the second 1672 (a second edition of the above).

1685 Catch that Catch Can, or the Second part of the Musical Companion, 1685, oblong 4to,

1686 The Second book of the Pleasant Musical Companion, oblong 4to, 1686. A copy in the British Museum with an autograph of Playford, dated October, 1685.

Ditto, 4th edition, dated 1701; a supplement dated 1702.

The Pleasant Musical Companion, oblong 4to, 6th edition dated 1720; 9th edition dated 1726; 10th edition, 1730.

1669 The Treasury of Musick, containing Ayres and Dialogues to sing to the Theorbo-lute and Basse Viol, composed by Mr. Henry Lawes, late servant to his Majesty in his public and private musick; in three books, London, printed by Wm. Godbid for John Playford, and are to be sold at his shop in the Temple, near the church dore, 1669, folio.

The second and third books are titled Select Ayres and Dialogues, and all are dated 1669. The whole of the work is practically a re-issue of Playford's earlier publications. Frontispiece of a lady playing lute.

1671 Psalms and Hymns in Solemn Musick of four parts, 1671, folio. Ditto. 1673.

The Whole book of Psalms, with the usual Hymns and Spiritual Songs, by John Playford, octavo.

This ran through at least twenty editions. It is advertised in 1679 and in 1685; the 3rd edition is dated 1697; the 6th is advertised in 1700; the 7th in 1703; the 15th is dated 1719; and the 20th was published in 1757.

- 1673 Choice Songs and Ayres, for one voice to sing to a Theorbolute or Bass Viol, composed by several gentlemen of his Majesty's Music, 1st book printed by W. G. for John Playford and John Ford, 1673, folio.
- 1674 Cantica Sacra, containing Hymns and Anthems, for the voices to the organ, both Latine and English, composed by Mr. Richard Dering, etc., first and second setts, folio, 1674.
- Pepys, under the date November 22nd, 1662, mentions that "Mr. Playford did give him the Latin songs of Mr. Dering, which he lately printed." The first set in 4 books, folio, is advertised in 1664; the 2nd set in 3 books in 1674 and later.
- 1676 A Paraphrase upon the Psalms of David, by G. S., set to new tunes by Henry Lawes, 1676, 8vo.
- 1676 Choice Ayres and Songs, to sing to the Theorbolute or Bass Viol, folio, 5 books, the first dated 1676, the fifth 1684. There are earlier editions of the first book, one of which is advertised in 1669 and in 1674. In the last book John Playford bids farewell to the public.
- 1684
- 1678 Musick's Handmaid, New Lessons and Instructions for the Virginals or Harpsichord, 1678, oblong 4to, music engraved. An edition advertised in 1666 and 1669; in 1673 as newly reprinted, and again in 1684 as newly reprinted with additions; in 1685-88-90-95 as in two books or parts.
- 1683 Sonnatas of III Parts for two Violins and a Basse, or the Organ and Harpsichord, composed by Henry Parcell... for the author, and sold by I. Playford and I. Carr, at the Temple, Fleet Street, 1683. Thos. Cross, junior, Sculp. 4to, 4 parts.  
The Delightful Companion, a new book of lessons and instructions for the Recorder and Flute (advertised in 1684, 1685 and 1688).
- 1684 A Musical Entertainment, performed on November XXII, 1683, it being the festival of St. Cecilia... London, printed by J. Playford, junior, and are to be sold by John Playford, near the Temple Church, and John Carr, at the Middle Temple Gate, 1684, 4to.
- 1685 Ditto, on November XXII, 1684, printed by John Playford, and are to be sold by John Carr, 1685, 4to.
- 1685 The Division Violin, containing a collection of divisions upon several grounds for the treble violin, being the first musick of the kind made publick; 2nd edition much enlarged, printed on copper plates, 1685, oblong 4to. (The 1st edition advertised in 1684; and in 1695, as in 2 books; in 1700 as the 4th edition in 2 books; the 5th edition is dated 1701.

NOTE.—All the editions of Playford's publications after 1686 have Henry Playford's imprint, and after 1704, that of William Pearson, and are sold by John Young.

**Playford, John, Junr.** The elder son of the senior Playford, who was probably born at Islington about 1655. He seems to have been apprenticed to a printer, most likely to William Godbid, with

whose son he commenced in business in Little Britain about the year 1679. (See Godbid in the present volume.)

A. Godbid and John Playford, junior, print together many musical works for the elder Playford, as well as other literature. Sometime after 1682 Godbid's name is absent and John Playford alone prints musical works for his father and brother, as "Choice Ayres and Songs," 5th book, 1684, folio, "The Theater of Music," 1st book, 1685, folio, "The Dancing Master," 7th edition, 1686, also for Joseph Hindmarsh "A Third Collection of New Songs, never before printed, to words by Mr. D'Urfey," 1685, folio.

Young Playford died in 1686, and the London Gazette, of the 6th of May in that year is said to contain an advertisement for the sale of his printing house and plant.

**Playford, Henry.** The second son of John Playford, senior, born about 1657. He succeeded his father as music publisher and even before his father's retirement his name occurs on the imprint of a song book, "Wit and Mirth, an Antidote against Melancholy, 3rd edition, London, printed by A. G. and J. P., and sold by Henry Playford, near the Temple Church, 1682," 8vo (no music); this was the forerunner of the later "Wit and Mirth, or Pills to Purge Melancholy."

John Playford, the father, in the fifth book of "Choice Ayres and Songs," 1684, tells the public that he is leaving his labours to "two young men, my own son, and Mr. Carr's son," and most of the Playford publications after this date bear the imprint of Henry Playford. He continued the publishing of new editions and also issued many entirely new works. As one or two of his imprints prove, he had his house in Arundel Street, Strand, "over against the Blew Ball"; another is: "over against the George." It is likely that he died about 1706, though one authority gives 1710. As proved by an autograph letter he was alive in July, 1703. His stock-in-trade seems at first to have gone to John Cullen, who, in 1707, on Keller's "Thorough Bass," advertises a number of his works—"Harmonia Sacra," "Dancing Master," 13th edition, "Apollo's Banquet," "Original Scotch Tunes," "A Collection of Lancashire Hornpipes," "Wit and Mirth," etc. Later than Cullen, William Pearson and John Young continue some of Playford's editions.

Most of Henry Playford's publications, like those of his father's, were printed from type, but there are also some from

engraved copper plates, including many single half-sheet songs. His new editions will be found included under his father's name. Some others are:—

- 1682 Wit and Mirth, an Antidote against Melancholy, 3rd edition, 1682, 8vo (no music).
- 1685 The Theater of Music, or a choice collection of the newest and best songs sung at Court and Public Theaters, 4 books, the first book 1685, the fourth book 1687, folio.
- 1688 Harmonia Sacra, or Divine Hymns and Dialogues....composed by the best masters of the last and present age. In the Savoy, printed by Edward Jones for Henry Playford, at his shop near the Temple Church, folio, 1688. Second book, 1693.  
Ditto, 2nd edition, 1703; 3rd edition, 1714.
- 1688 The Banquet of Music, or a collection of the newest and best songs sung at Court and at Public Theatres, with a thorough bass for the Theorbo-lute, Bass Viol, etc, 6 books, 1688-1692, folio.
- 1695 The Sprightly Companion, being a collection of the best foreign marches now played in all the camps (advertised in 1695)
- 1695 Deliciæ Musicæ, being a collection of the newest and best songs sung at Court and at the public theatres....J. Heptinstall, for Henry Playford, near the Temple Church, or at his house over against the Blew Ball in Arundel Street, first and second books, 1695, third and fourth, 1696, folio (6 books altogether).  
A Choice Collection of Lessons for the Harpsichord or Spinnet, composed by ye late Mr. Henry Purcell....printed on copper plates for Mrs. Frances Purcell, executrix of the author, and are to be sold by Henry Playford, at his shop in the Temple, oblong.
- 1697 A Collection of Ayres, composed for the theatre, and upon other occasions, by the late Mr. Henry Purcell, printed by J. Heptinstall, 1697.
- 1697 Te Deum and Jubilate for voices and instruments, made for St. Cæcilia's Day, 1694, by the late Mr. Henry Purcell, 1697, folio.
- 1698 The A'la Mode Musician, being a new collection of songs, 1698, folio.
- 1698-1702 Orpheus Britannicus, a collection of all the choicest songs, for one, two, and three voices, composed by Mr. Henry Purcell....2 vols., 1698-1702, folio.  
Ditto, 2nd edition, 1706-1711.
- 1699 The whole volume of the monthly collection entitled Mercurius Musicus (for the year 1699). Composed for the theatres and other occasions, oblong 4to, 1699. Ditto 1700 and 1701.

- 1699-1700 **Wit and Mirth, or Pills to Purge Melancholy**, 1699, second part, 1700, 8vo. Later volumes and editions of this work are dated 1707-9-12-14-19-20; it ultimately extended to six volumes.
- The Psalmody, being plain and easie directions to play the Psalm tunes by letters instead of notes, fitted to all capacities; invented by the late Mr. John Playford, but never before made public; the price of the instrument, 15s., the price of the book, 1/6. Advertised in 1700.
- 1700 **A Collection of Original Scotch Tunes** (full of The Highland Humours), for the Violin, London, printed by William Pearson, in Red Cross Alley, in Jewin Street, for Henry Playford, at his shop in the Temple Change, Fleet Street, 1700, oblong 4to; 2nd edition, with additions, dated 1701.
- The New Treasury of Music**, in folio, advertised in 1701.
- The Divine Companion**, advertised in 1701.
- Single Songs in the opera of Brutus of Alba, or Augustus, his triumph, set by Mr. Dan Purcell, advertised in 1701.
- 1701 **A Collection of Ayres**, in 3 parts, by Richard Motley, Dancing Master, oblong 4to, 1701.
- Dr. Blow's Choice Collection of Lessons for the Harpsichord and Spinnet**, engraven, advertised in 1701.
- An Ode on the death of that late excellent master, Henry Purcell, by John Dryden, composed by Dr. Blow, advertised in 1701.
- 1702 **The Lady's Banquet**, being a choice collection of the newest and most airy lessons for the Harpsichord, continued annually, for the year 1702 (advertised in 1703).

**Portal, Ab.** 163, Strand, opposite the New Church. He was a music publisher for a short time, near the years 1775 to 1780. He published sheet and half sheet songs, one of which was sung in "The Liverpool Prize," acted 1779, and another in a pantomime of the same year. He published also folio collections of songs including "Ranelagh Songs, 1780, sung by Miss Morris, and composed by Michael Arne," folio, and "The Paphian Doves, a new book of Kisses, set for the harpsichord.....by different ingenious masters," folio. Many of his sheet songs merely have A. P. stamped on the plate, others give his imprint, Ab. Portal, 163, Strand, opposite the new Church.

**Power, James.** An Irishman, born in Galway about 1766. He was apprenticed to a pewterer and by chance was called upon to repair, in an emergency, the bugles of a regiment, then quartered in or passing through the town in which he worked. He performed his task so well that he became noted for the work and thus

gradually became involved in dealing in musical instruments and music. He set up in the music and instrument trade in Dublin and took his younger brother, William, who had a shop at 4, Westmoreland Street, into partnership.

The brothers conceived the idea of a collection of Irish Melodies, with words to be written by several poets, chief among whom was to be Thomas Moore, the music being fitted and arranged for publication by Sir John Stevenson; it seems to have been intended to run much on the same lines as George Thomson's Scottish Collection, then publishing. Stevenson appears to have communicated the project to Moore, who was then in England, and who replied favourably. It is said that he agreed to write six songs for £50, but the first number of the Irish Melodies contains twelve Songs, and the work was entirely left in Moore's hands. The enormous success of it, after the publication of the first number, led to an arrangement for the payment to Moore of an annuity of £700. Near the end of the year 1807, James Power removed to London, and in 1808 was settled at 34, Strand, as a military musical instrument maker and music seller, while his brother William stayed in Dublin, and they published works in common. The first six numbers of the Irish Melodies, which were reprinted over and over again, was of course the principal of these. Power had the exclusive right to publish music to Moore's songs, and besides single sheet songs the following were issued by him, "Popular National Airs," 6 books, 1818 to 1828, "Sacred Songs," "Evenings in Greece," etc. Other collections include "Canons, Catches, & Glees," by Sir J. Stevenson, "A Selection of Scottish Melodies," by Horace Twiss, "Indian Melodies," C. E. Horn, "British Melodies," by Clifton and Dovaston (only the first volume), and an edition of Edward Bunting's first Irish collection. Moore's "Irish Melodies" extended down to the year 1834. Copies of the numbers after the 7th are by no means common. Addison & Hodson acquired, after Power's death, the plates and copyright of at least the "Irish Melodies." Whatever partnership had at one time existed between the two brothers it does not appear to have continued. James Power died October 26th, 1836, and his widow, in 1844, advertises that she alone holds the privilege of publishing music for any of Moore's lyrical works. For some notice of James Power see the "Literary Gazette," No. 1024, 1836.

**Preston & Son.** John Preston, the founder of the firm, was, according to the directory of 1774, then established at 9, Banbury Court, Long Acre, as musical instrument maker, and possibly as music publisher, though I have as yet found no music bearing this address on the imprint. In 1776, he was at 105, Strand, near Beaufort Buildings, publishing books of Lessons for the guitar, etc. He advertises "the greatest variety of new music and musical instruments, ruled paper, etc., wholesale and retale." In 1778 he had removed to 98, Strand, a mistake in the directory possibly for 97, for at this latter number the firm remains from before February, 1781, till about 1822. John Preston's business soon became an important one, and he published a great quantity of the best music of his day. In 1789, Preston, who had just taken his son Thomas into partnership, bought the whole plates and stock-in trade of Robert Bremner, and had additional premises at Exeter Change.

Between 1798 and 1801, John Preston disappears from the firm (though in some instances the old style, Preston & Son, is used), and Thomas alone remains. In 1823 Thomas Preston had left the Strand and was at 71, Dean Street, Soho, where he remained until after 1833. In 1837, Messrs. Coventry & Holliers have possession and are re-publishing from Preston's old plates. Coventry & Hollier are advertising in 1848, but their names are not in the Musical Directory for 1853; Novello & Co. were large purchasers at the sale of their effects.

The Preston publications are very numerous. They include a great number of the English operas in oblong folio and the usual popular sheet music, besides a long series of Country Dances in yearly sets of twenty-four for the violin in oblong 8vo. This series started with the set for 1786 and reached down to at least 1818. The dances are numbered (with occasional mistakes) continuously, reaching at the end of the 1818 set to No. 861; printed on both sides of the paper. They also published Country Dances in folio and oblong 4to. Other more important works were Bunting's "Ancient Irish Music," vol. 1 (1796)—the original publication, freely pirated by Irish music printers. "Twelve Original Hibernian Melodies," Miss Owenson, folio, "Shakespeare's Dramatic Songs," W. Linley, 2 books, folio, "Musica Antiqua," J. S. Smith, 2 vols., folio. They were also the London publishers and printers of George Thomson's "Scottish, Irish, and Welsh Collections,"

**Purday & Button.** 75, St. Paul's Church Yard. They were the direct successors to the Thompson family, and came into possession of the premises about 1804-5. They published sheet music some of which is dated 1805 and 1806. In 1807 the names were transposed into Button & Purday, and in 1808 the firm became Button & Whitaker.

**Purday, Zenas.** Took Bland's old shop at 45, Holborn, succeeding William Hodsoll about 1833; he was at this address in 1853 and published a great deal of popular sheet music, especially humorous songs.

**Purday, T. E.** 50, St. Paul's Church Yard, published sheet music and advertised in 1838; —was at the above address in 1853.

**Pyper, John.** Published (*circa* 1610-20) "Parthenia Inviolate, or Mayden Musick for the Virginalls and Bass Viol, printed by John Pyper," oblong 4to, no date, see Rimbault's "Musical Illustrations of Percy Reliques," 1850, p. 6.

**Randall, P.** Had a shop at Paul's Grave, without Temple Bar at the sign of the Violin and Lute; this was in 1707 and 1708, but a few years later he seems to be in some way a partner of John Walsh, senior, with the Catherine Street address. If such a partnership existed it cannot have been of long standing, for Randall's name is soon omitted from the Walsh imprints, and in many cases plates show that his name has been present, but afterwards erased.

- 1707 The Union; Mr. Isaack's new dance, performed at Court on her Majesty's birthday, 1707, London, printed for J. Walsh, at ye Harp and Hoboy....J. Hare, at ye Viol and Flute, in Cornhill, and P. Randall, at ye Violin and Lute, without Temple Bar, oblong 8vo. (*Taphouse*).
- 1708 Lyra Davidica....printed for J. Walsh..and J. Hare, instrument maker, at the Golden Viol and Flute, in Cornhill, near to Royal Exchange, and P. Randall, at the Violin and Lute, by Paul's Grave Court, without Temple Bar, 1708; small 8vo (Quoted—"Musical Times," April, 1898.)
- 1708 Twenty-four new Country Dances for the year 1708..... I. Walsh....I. Hare....and P. Randall, at ye Viol and Lute, without Temple Bar, in the Strand, oblong 8vo. (*Taphouse*).
- 1711 Twenty-four new Country Dances for the year 1711..... London, printed for I. Walsh, servant to her Majesty, and P. Randall, at the Harp and Hoboy, in Katherine Street,

and J. Hare, at the Viol and Flute, in Cornhill, oblong 8vo. (*British Museum*.) The dances for 1714 have Randall's name erased.

Pepusch's Cantatas and other of Walsh's publications have similar imprints.

**Randall, William.** Was probably a son or other relation of the above. On the death of John Walsh, junior, in 1766, he, with another named Abell, took over the business and the shop in Catherine Street. Randall & Abell were not, however, long in partnership and I have only seen two works bearing their imprints "The Messiah" (which they were the first to print in full), and "The Accomplished Maid, a comic opera.....London, printed by Messrs. Randall & Abell at the late Mr. Walsh's in Catherine Street, in the Strand," 8vo. (acted in 1766), a continuation of a series of ballad operas commenced by Walsh. William Randall was in business alone before 1771 and re-printing Handel's works from the old plates, as well as issuing fresh works of his own. He also purchased and reprinted some of Oswald's plates and projected a general collection of Oswald's own compositions. This does not appear to have gone very far however, and the reprint from the old plates of the "Comic Tunes in Queen Mab," which bears the imprints of Wm. Randall, and of Straight & Skillern, was probably the first. (*See Oswald.*)

From some few of Randall's imprints, we, for the first time, get the number of the Walsh premises which were No. 13, Catherine Street. Randall's business must have been fairly extensive and he printed a lengthy "Catalogue of Vocal and Instrumental Music for the year 1776"; this is interesting from a bibliographical point of view. The bulk of the list seems to be Walsh's publications. I have not been able to ascertain the date of his death, it must have been between 1777 and February 27th, 1781, for at this latter date there is an advertisement in the "General Evening Post," of a music book, which, giving the name "Eliz. Randall, Catherine Street," shows that the business was held presumably by his widow.

Before 1784, Messrs. Wright & Wilkinson were established at 13, Catherine Street, and re-printing Handel's works from Walsh's plates. In 1789, Hermond or Harman Wright was here alone until at least 1799; in 1802 he had vacated the old place and gone to the Strand.

In addition to the works named above, the following have Wm. Randall's imprint:—"A Plain and Easy Introduction to the Skill of Music," Thomas Morley, 1771, 4to, a reprint of

the 1597 edition; "A Second Collection of French Songs and Duetts," Meyer, oblong 4to; "Six Solos for a German Flute, by I. R., Esq. (John Reid, afterwards General Reid)," oblong folio, reprinted from Oswald's plates. Several collections of Vauxhall songs, in folio, as:—Potters, 1773-4; Carters, 1777 Hooks, 2nd collection, 1777; etc., "Twenty-four Country Dances" for 1771-2-6, oblong 8vo., etc.

**Ratcliffe, T.** A printer in partnership with N. Thompson. They printed in 1675 the "Vocal Musick in Psyche.....to which is adjoynd the instrumental musick in the Tempest, by Matthew Locke.....London, printed by T. Ratcliffe and N. Thompson, for the author, and are to be sold by John Carr at his shop at the middle Temple Gate, in Fleet Street, 1675," 4to. (*Taphouse*). Also the famous "Musick's Monument," by Thomas Mace, 1676, folio.

**Rauche, Michael & Co.** Published about 1770, "Thirty-eight Lessons, with an addition of Six French and Italian Songs, for the Guittar, composed by F. Shuman, op. 1st, London, printed for and sold by Michael Rauche & Co., at the sign of the Guittar and Flute, in Chandois Street, near St. Martin's Lane," oblong 4to, *circa* 1770, p.p. 38.

**Rayner, William.** Published in 1738 a volume of songs with engraved headings in similar style (but preceding) "Clio and Euterpe," "Calliope," etc. The book is octavo and the engravings are signed J. Smith, fecit; it consists of 143 sheets printed on one side only, with the title "The Universal Musician, or the Songster's Delight, consisting of the most celebrated English and Scottish Songs, favourite Cantatas, &c.; designed for the entertainment of lovers, country sportsmen, jovial companions, and all others who have any taste for mirth, good humour, and polite conversation, vol. 1, London, printed for William Rayner, 1738," (no address; another copy is printed "for the booksellers."—(*British Museum, Bodleian, etc.*))

**Reynolds, J.** Of 174, Strand, with afterwards another address at 10, Broadway, Ludgate Hill, published about 1825 a tutor for the violin, oblong 4to, also "The Amateur's Flute Companion," by G. W. Bown, small 4to, probably some years earlier. In 1853, J. Reynolds is at 173, Bethnal Green Road.

**Riley, Edward.** 8, Strand, near Charing Cross. He was in business here, according to the directory in 1799, and in 1802; he issued a set of twenty-four Country Dances in oblong 8vo for the former year. He was a music engraver as well as a music seller, and engraved some sheet music for G. Walker; "Sunday Amusement," an octavo volume, is also his work. Much sheet music has his imprint as engraver and publisher. At one time his address was 196, Fleet Street, which was probably a prior one to that in the Strand. I have not found when he ceased from business.

**Riley & Willis.** 23, Commerce Row, Blackfriars Road, published sheet music about 1805-10, which is marked as sold also by W. Howe, 1, Alfred Place, London Road, St. George's Fields. The senior partner may be the E. Riley above.

**Roberts, Henry.** An ornamental and a music engraver, who issued two notable books of illustrated songs. One named "Calliope, or English Harmony," 2 vols., octavo, and the other "Clio and Euterpe, or British Harmony," originally published in two volumes, but with a third and a fourth added later. In both works the song and the music is engraved under a pictorial heading, which is supposed to illustrate each lyric. "Calliope" was published in numbers of eight pages each, and was commenced late in the year 1737. Twenty-five numbers (two hundred pages) form the first volume, which bound up with a title page is dated 1739; the plates themselves have the dates 1737-38 and 1739 engraved on them. The second volume has 1739 for the date of the first two parts, but the work then seemed to come to a standstill until about 1745-6, when John Simpson, of Sweeting's Alley, got possession of the plates and employed Roberts to finish the volume. The contents include "God Save the King," and other songs taken from the Gentleman's Magazine for 1745, and one from 1746. The title page, which does not bear a date, has an advertisement of an ode upon the return of the Duke of Cumberland after the victory of Culloden, showing that the publication is as late as 1746. I am thus particular in proving the date, for it has been more than once asserted that the song "God Save the King" is in "Calliope" prior to 1745. The work was afterwards republished by Longman & Broderip. "Clio and Euterpe," perfectly similar in style, was probably also published in numbers; the first edition was in two volumes dated 1758 and 1759; it was again re-issued in three volumes, with the date 1762. At a

much later period John Welcker had the plates and re-issued it again with an incomplete fourth volume.

Henry Roberts also engraved some ornamental music titles; one is a dedication to Augusta, Princess of Wales, on Giuseppe St. Martin's "XII Sonatas," published by Walsh. Another much later is a tastefully etched vignette on the title-page of "Elegies by Wm. Jackson, of Exeter, printed for the author and sold by Mrs. Johnson, of Cheapside," folio, *circa* 1765.

The imprint on "Calliope," volume first is:—"London, engraved and sold by Henry Roberts, engraver and printseller, at his shop in New Turnstile, over against the Vine Tavern, in High Holborn, of whom may be had compleat setts or any odd numbers, likewise all sorts of prints, maps, drawing books, etc., 1739." Vol. 2nd is London, engraved by Henry Roberts, printed for and sold by John Simpson, at the Bass Viol and Flute, in Sweetings Alley," etc., no date. The second volume of "Clio and Euterpe" has the imprint, "London, sold by the proprietor, Henry Roberts, engraver and printseller, near Hand Alley, almost opposite Great Turnstile, Holborn, 1759."

**Rogers, William.** Published "A New and Easie Method to learn to sing by book .....printed for William Rogers, at the Sun, against St. Dunstan's Church, in Fleet Street, 1686," 12mo. (*Taphouse*.)

**Rolfe, William.** 112, Cheapside, appears to have commenced business about 1798, when his name first occurs in the directory at 118, Cheapside, evidently a misprint, which is corrected to 112 in the ones for 1799 to 1807. He published sheet music, and his name, with others, is on the imprint of a small oblong volume "The Gentleman's Pocket Companion for the German Flute or Violin," *circa* 1799. Another work is "William Rolfe's Elegant and Fashionable Collection of Twenty-four Country Dances.....for the year 1799, London, printed for William Rolfe, 112, Cheapside, where may be had a new set of dances for the year 1799," oblong 8vo.

**Rose, William.** 53, Strand, near Buckingham Street, published some folio numbers of Country Dances; one is:—"No. 1, Rose's Collection of Country Dances for the year 1826, composed and arranged by J. Hixon," folio.

## Royal Harmonic Institution. A number of musicians of

whom William Hawes was the most active member, took, about the year 1820, extensive and handsome premises at the Argyll Rooms, 246, Regent Street, for the performance of Concerts and for the sale of music, which was published in a co-operative manner and bore the imprint "Published by the Royal Harmonic Institution, 246, Regent Street." Music by the members was thus issued, including Dr. Crotch's "Thorough Bass" and his "Specimens of various styles of Music," 3 vols., folio. "A Collection of Scotch Songs, by William Hawes," and a great mass of sheet music. They were advertising in 1821, but in or about 1825 the Society got into difficulties and the business was left in the hands of Hawes and of Thomas Welsh, a teacher of singing. They did not, however, remain together very long, and ultimately Welsh was left in sole possession of the premises. He published and sold music besides using the rooms for singing lessons and concerts. From the first conception of the Royal Harmonic Institution, the thing had been an utter failure, and a fire which occurred in February, 1830, put a stop to its continuance.

**Rutherford, David** Apparently father and son.  
**& John,** David Rutherford, a Scotch-

man, kept a music business at the sign of the Viol and German Flute, in St. Martin's Court, near Leicester Fields, and was succeeded by John Rutherford. The first named may have been in trade as early as 1745; he published books of Country Dances, Minuets, and of instructions for various instruments. Among other works he issued an octavo edition of William Mc Gibbon's Scotch Airs in six books. Some half sheet songs signed I. R., may also be referred to him. He must have published an oblong octavo volume of twenty-four country dances for 1749, as the yearly set for 1750 starts at page 13, dance No. 25. These yearly sets were gathered into volumes containing two hundred dances, and the first of these collections are the yearly dances from 1749 to 1756 inclusive. The second volume of two hundred will probably be those from 1757 to 1764, and the third, bearing the imprint of John Rutherford, will reach to 1771-1772. My copy of the 2nd volume has unfortunately the title with the imprint missing. John Rutherford re-issued the whole three volumes from the same plates. I am uncertain as to when David Rutherford was succeeded by John, but the latter issued Country Dances for 1772, and he is named in the directories for 1781 and 1783.

David Rutherford :—

- 1750 Twenty-four Country Dances for the year 1750, oblong 8vo, p.p. 13 to 24. (*Glen*).
- C. 1756 Rutherford's Compleat Collection of the most celebrated Country Dances, both old and new. . . . vol. 1st, printed and sold by David Rutherford, at the Violin and German Flute, in St. Martin's Court, near Leicester Fields, London, oblong 8vo, 200 dances (from 1749 to 1756).  
Ditto, volume 2nd. Ditto, volume 3rd ; this latter has the imprint of John Rutherford, same address.
- C. 1748-50 Sixteen of the most favourite Minuets, with their basses, which are now in vogue, 8vo. Ditto, a second collection.
- C. 1756 A Third Collection of Sixteen of the most favourite Minuets, with their basses. . . . London, printed and sold by David Rutherford, at the Violin and German Flute, in St. Martin's Court, 8vo. Ditto, a fourth collection.  
The Gentleman's Pocket Guide for the German Flute, with favourite airs by eminent masters, 8vo.  
The Ladies' Pocket Guide, or the Compleat Tutor for the Guitar, with favourite airs.  
The Compleat Tutor for the Fife, 8vo.

A Collection of Scots Tunes, some with variations for a violin, hautboy, or German flute, with a bass for a violoncello or harpsichord, by William Mc Gibbon.—Books I to VI with separate title pages to each, 8vo. Mc Gibbon's first Edinburgh editions were published in 3 books, 1742-46-55 in oblong folio.

John Rutherford :—

- 1772 Twelve Selected Country Dances, with figured basses for the harpsichord, for the year 1772. . . . London, printed for John Rutherford, in St. Martin's Court, near Leicester Fields, oblong 8vo. (*Sir J. Stainer*.)
- C. 1772 A Favourite Overture for the Harpsichord or Pianoforte, composed by Sig. Schwaneberg, London, John Rutherford. . . where may be had 60 Country Dances for 2s. 6d.; 12 ditto for the year 1772.
- C. 1776 The Sixth book of twelve favourite Cotillons and Country Dances, with their proper figures. . . . Thomas Budd, London, printed and sold by John Rutherford, at his music shop in St. Martin's Court, oblong 16mo.

Thomas Budd seems to have been master of the ceremonies at the Pantheon, and between 1773 (or prior) and 1801 he and his son published sets yearly, employing minor music publishers for printing and selling the same.

**Rutter & McCarthy.** 120, New Bond Street. They were publishers of sheet music, vocal and instrumental, about the year 1820, etc. Their names are in the directories for 1819-22-23-24, but not in 1825.

**Salter, Humphrey.** An early music seller at the sign of the Lute, in St. Paul's Church Yard. He published, in conjunction with Richard Hunt, in 1683, "The Genteel Companion, being exact] directions for the Recorder, with a collection of the best and newest tunes and grounds extant, carefully composed and gathered by Humphrey Salter...London, printed for Richard Hunt and Humphrey Salter, at the Lute, in St. Paul's Church Yard, 1683," oblong 8vo. (*See Hunt.*) So late as 1705, his name is found on the imprint of a work printed by Wm. Pearson, "The Complete Dancing Master's Companion, containing the Marlborough, Mr. Isaack's new dance...danced at Court on her Majesty's birthday, 1705: the third book...London, printed by William Pearson, and sold by John Cullen, and Humfrey Saulter, at the Lute, in St. Paul's Church Yard," oblong 8vo (*Taphouse*). I have seen no later date for Salter.

**Schuchart Ch.** In the British Museum (G. 312, p. 289) there is a song sheet "Miss Betty Ball, a new song," with the imprint "Ch. Schuchart, at the 2 Flutes and Hautboy, in Chandois St.," apparently printed about 1750. This is the only example of his publications I have seen.

**Scott & Co.** Were patent pianoforte makers to the Prince of Wales and Royal family. In 1806 and 1807 they were at 15, Margaret St., Cavendish Square, but in 1808 they had removed to 36, Pall Mall, and were here in 1810. In 1820 their business was at 29, Mortimer Street, Cavendish Square. They issued some sheet music from the Pall Mall address.

**Seres, William.** An early and important printer, who worked in conjunction with John Day and others. He was printing in 1548 and 1549, and was one of the earliest members of the Stationers' Company, serving the offices of Warden and Master, this latter in 1570-1-5-6-7. Strype relates that Seres "had a privilege for the printing of all Psalters, all manner of Primers, English, and Latin, and all manner of prayer books; that as this privilege was taken away by Queen Mary, so it was restored by Queen Elizabeth, by means of Lord Cecil, with the addition of the grant to him and his son during the life of the longest liver, and that this gave occasion to a great case, for Seres, the father, in his latter years, not being able to follow his business assigned his privilege, with all his presses, letters,

stocks, and copies, to one Henry Denham, for a yearly rent. Denham took seven young men of the Company, setting up presses more than England might bear, did print other men's copies forbidden to them," etc., etc. (see extract in Johnson's "Typographia"). His music printing seems to have been confined to one or two Psalters and similar works.—1560 and prior.

**Shade, G.** Published a great deal of sheet music near the years 1820-5, etc. His first imprint (lightly etched, on some sheet music, *circa* 1815) is "printed and sold by G. Shade, 9, Charles Street, Soho." Before 1817 he was in Soho Square, and about this date, and afterwards, his music bears the imprint "G. Shade, East side of Soho Square." From this address he published some folio collections of Country Dances, etc., one is "No. 7," and another, "Draper's Collection of favourite Waltzes, for the year 1818, by Louis Jansen, marked Dances No. 2." He printed also a large quantity of song sheets; one of these, "A Trip to Margate," has humorous marginal illustrations in a style then very popular.

**Short, Peter.** Lived at the sign of the Star, on Bread Street Hill, from about 1584 to 1603. He was a music and letterpress printer, and in addition to the first edition of Morley's Treatise on Music, 1597, and Anthony Holborne's "Ciththarn Schoole," 1597, he produced a number of madrigal books.

In 1608, Humfrey Lownes is found at the "Starre on Bread Street Hill," and apparently succeeded to Short's business.

- 1597 A Plaine and Easy Introduction to Practical Musick...by Thomas Morley...Imprinted at London, by Peter Short, dwelling on Breed Street Hill, at the signe of the Starre, 1597, folio.
- 1597 The Ciththarn Schoole, by Anthony Holborne, 1597, (same imprint).
- 1597 Canzonets, or little short songs, to foure voyces..Thomas Morley, 1597, 4to.
- 1597 The First Booke of Songes or Ayres of four parts....John Dowland, 1597, folio.
- 1597 Canzonets, or Little Short Airs to five and sixe voices.... Thomas Morley, 1597, 4to.
- 1598 Canzonets to fowre voyces, with a song of eight parts, compiled by Giles Farnaby, 1598, 4to.
- 1599 Ayres for foure voyces, composed by Michael Cavendish, 1599, folio.

- 1601 The Second Booke of Songs and Ayres, set out to the Lute. . . . Robert Jones, printed by P. S., for Matthew Selman, by the assent of Thomas Morley, and are to be sold at the Inner Temple Gate, 1601, folio.
- 1603 The Third and Last Booke of Songs or Aires, newly composed to sing to the Lute, Orpharion, or Viols. . . . by John Dowland, 1603, folio.

**Sibley, W.** King's Mews Gate, Castle St., Leicester Square, published sheet songs about 1818. He also republished from the original plates, the series of Country Dances in folio "Five Favourite Country Dances," No. 1 to 36, first published by H. Andrews.

**Simpson, John.** Of Sweeting's Alley, Cornhill, near the Royal Exchange. He was a publisher of many important works during the early part of the eighteenth century. He seems to have been a manager or assistant to Mrs. Hare, the widow of Joseph Hare, who had a shop near or in the same premises occupied by Simpson. One of the original addresses of the Hare family was Freeman's Yard, Cornhill, but many of the imprints, especially the later ones, merely give the name "in Cornhill," or "in Cornhill, near the Royal Exchange." Joseph Hare died in July, 1733, and the first notice I can find of Simpson is the half erased imprint on a page in the first volume of "Thesaurus Musicus" (p. 65). Most of the pieces forming the contents of this work have been single songs, issued by Simpson (and having his name at the foot), before being collected into a volume. The page in question is "A two part song on the approaching nuptials of the Prince of Orange and the Princess Royal of Great Britain." This event occurred on the 14th of March, 1734, so that it may be well assumed that the song was issued prior to this, and the probability is that it was published by Simpson, like others, in the volume. It has the imprint "Printed for J. Simpson, in Sweeting's Alley, Royal Exchange," which can still be easily read on most copies. Another early notice is an engraved slip pasted over the imprint of a work issued by John Walsh, about 1736, "Sold by John Simpson, at the Viol and Flute, in Swithen's Alley, near the Royal Exchange, London, from the late Mrs. Hare's, in Cornhill." Mrs. Hare died in 1741, having been living at Islington (*see Hare*). Though Simpson always afterwards spelled the word Sweeting's, yet a contemporary work, "New Remarks of London," 1732, makes it evident that the Alley was then known indifferently as "Swithen's," or as "Seething's Alley." It was adjoining Freeman's Yard and ran from

the back of the Royal Exchange. Thackeray speaks lovingly of Sweeting's Alley and its print shops—"Knights, in Sweeting's Alley; Fairburn's, in a Court off Ludgate Hill...not only has Knight disappeared from Sweeting's Alley, but, as we are given to understand, Sweeting's Alley has disappeared from the face of the Globe." (*Essay on Geo. Cruikshank*, 1840.)

Though Simpson adopted the same sign used by John and Joseph Hare, the Viol and Flute (or Bass Viol and Flute), yet in the engraved slip above quoted the use of the word "from" rather precludes the idea that he was settled on the same premises, though Hare's and Simpson's shops must have been quite close to each other, and there is no trace that after the death of Mrs. Hare the old business was carried on by any one else. I have not found anything to lead me to suppose that Simpson had possession of any of Hare's plates. Simpson must first have published single half-sheet songs, and many of these were re-issued to form "Thesaurus Musicus." In the earlier period he published, in conjunction with one of the proprietors of the printing office in Bow Church Yard (most likely Dicey), as a flute tutor has the Bow Church Yard imprint and "sold also by John Simpson, musical instrument maker, at the Viol and Flute, in Sweeting's Alley, near the Royal Exchange, from the late Mrs. Hare's, in Cornhill."

Simpson's publications include the two scarce volumes of Irish tunes by Burk Thumoth; some of James Oswald's works; Carey's "Musical Century," "Calliope," etc. He died shortly after 1746 (probably in 1747) and was succeeded by John Cox, who published one or more works from Simpson's plates. There is nothing to indicate that Cox retained the business very long, but much later in the century two musical instrument makers named James and John Simpson, who also sold music, were established at 14 (or 15), Sweeting's Alley. These, we may assume, were sons, or more likely son and grandson, of the original John Simpson (who was also a maker of instruments), and they are often confounded with him.

The Directory for 1770 first names James and John Simpson, musical instrument makers, No. 15, Sweeting's Alley, and they hold position till 1795. In 1796 the entry is "J. Simpson, 14, Sweeting's Alley," and in 1800 the Christian name is "James." In the "Times," July 12th, 1796, and other dates, a "Set of Twelve Hymns, set to music by J. F. Hering" is advertised to be sold by Mr. J. C. Simpson, Sweeting's Alley.

Eighteen Canzonets for two and three voices, the words chiefly by Matthew Prior, Esq., set to music by John Travers (quoted in "Musical World," 1837, p. 44).

Six Sets of Lessons for the Harpsichord....composed by Sig. Sandoni; oblong folio.

Six Cantatas, set to music by Wm. Hayes.

The Newest Method for learners on the German Flute, as improved by the greatest masters of the age.....engraved, printed and sold at the printing office in Bow Church Yard, in London, where books of instructions for any single instrument may be had; also by John Simpson, musical instrument maker, at the Viol and Flute, in Sweeting's Alley, near the Royal Exchange, from the late Mrs. Hare's in Cornhill, 8vo.

The Compleat Tutor for the Harpsichord or Spinnet, 8vo.

Twelve Scotch and twelve Irish Airs for the German flute or harpsichord, by Mr. Burk Thumoth, 8vo.

- C. 1740 The Musical Century, consisting of English Cantatas and Songs, on various Subjects....set to musick by Mr. Henry Carey..3rd edition, folio, plates dated 1740.  
(The first edition of this was "printed for the author and sold at the music shops, 1737.")

- C. 1746 Calliope or English Harmony, a collection of the most celebrated English and Scots Songs, volume 1st and 2nd. (Originally commenced and first volume published by H. Roberts, the engraver, completed by Simpson).

Thesaurus Musicus, a collection of two, three and four part songs, several of them never before printed....Ditto, volume 2, folio. (This is said to have borne a prior title, "Harmonia Anglicana" (see Chappell, 704). Re-published by Bremner.

The Delightful Pocket Companion for the German Flute (two volumes, six parts in each, with the same frontispiece to each part; by Geo. Bickham, junr.); 8vo. Republished by Bremner.

Also many single half-sheet songs published *circa* 1745, many having reference to the Scotch rebellion.

Other works advertised in Simpson's list are;—

A Curious Collection of celebrated Airs....composed by Messrs. Granno, Weideman, Hasse, Vinci, and other eminent masters.

Twelve Sonatas or Solos for a German flute....by Mr. Lewis Granom.

Six Grand Concertos for Violins, and in 7 parts; Six Solos for a German flute; and Six Sonatas for two German flutes, by Sigr. Giuseppe St Martini of London. Also other Sonatas, &c., for the German flute and for the violin, by Lampugnani, St. Martini of Milan, Groneman, Defesh, Tortoriti, etc.

Handel's Water Music for the Harpsichord.

The Hunting Notes of the French horn.

A Collection of Minuets, Jiggs, etc.

The Musical Pocket Book, containing a collection of the most favourite Minuets, Marches, Jiggs, Preludes, Gavots, etc., etc.

Two Collections of all the most favourite old and new Scotch tunes.... James Oswald.

The Compleat Tutor for the Violin. Ditto for the German flute, common flute, harpsichord or spinnet, French horn, hautboy, bagpipe. N.B.—These books, besides the instructions, have collections of the newest and most favourite airs in them.

An Introduction to Singing, after so easy a method that persons of the meanest capacity may, in a short time, learn to sing in tune.... Peter Prelleur.

The list from which the above selections have been made is at the end of a copy of the "Delightful Pocket Companion"; it concludes—N.B.—"Also a variety of all the newest concertos, solos, sonatas, songs. All sorts of musical instruments, Roman strings, reeds for hautboys, and Bassoons, rul'd paper, rul'd books, &c., wholesale and retail. Where may be had money for old instruments and musick books."

**Skarratt, R. T.** A music engraver, who, in 1798, lived at 54, Great Wild Street, and engraved in that year a "Miscellaneous Collection of Songs, Ballads," etc., in 2 volumes, folio, printed for its editor, F. A. Hyde. Skarratt engraved Bunting's Irish Collection, 1809. In 1817 and 1818 he was living at 9, Platts Terrace, St. Pancras, and composing as well as engraving the music for the "British Lady's Magazine."

**Skillern, Thomas.** Was partner with Thomas Straight (*see Straight & Skillern*). The two names are found separate about 1777-8, with Skillern at the old address, 17, St. Martin's Lane, and Straight at 138 of the same thoroughfare. Skillern appears to have retained the old plates and stock and continued the series of yearly country dance books; he also re-printed, with additions, one of the larger gatherings, besides publishing a great quantity of new sheet and half-sheet songs; much of this sheet music is merely stamped "Sk."

Sometime after 1799, Skillern leaves St. Martin's Lane. In 1807 he is in partnership with Challoner and the imprint is now "Skillern & Challoner, music sellers, 25, Greek Street, Soho, removed from corner of St. Martin's Church Yard." About 1815 to 1820, Skillern & Co. are in Regent Street; the directory for 1822 gives Skillern & Challoner, Regent Street, near Oxford Street. An address near this period found on sheet music is "Oxford St. (opposite the Mona Marble Works), between Holles Street and Bond Street." In 1830, N. Challoner taught the harp and violin in St. John's Wood,"

- 1778 A Collection of Songs sung at Vauxhall.... Composed by Henry Heron.... Bk. VI, T. Skillern, 17, St. Martin's Lane, 1778, folio.
- 1779 Ditto, Book VII, 1779, folio.
- C. 1780 Skillern's Compleat Collection of Two Hundred and Four Reels and Country Dances, Vol. I, London, printed for T. Skillern, 17, St. Martin's Lane, near Charing Cross, where may be had a complete volume of Minuets for the Violin and Harp, oblong 8vo.

These are yearly dances up to 1780, with the engraved dates. It is in part a re-issue of Straight & Skillern's "Two hundred and four Favourite Country Dances, Vol. I."

- 1787 to 1799 Twenty-four New Country Dances for the year 1787, oblong 8vo. Ditto, 1788-89-91-99 (same imprint).

A Favourite Collection of popular Country Dances, No. 10, London, Skillern & Challoner, 25, Greek Street, folio. Ditto, No. 18 and 20.

Sheet music also having the above imprints and at a later date "Skillern & Co., 138, Oxford Street."

**Smart, George.** One of the earliest notices I can find is on a trade card belonging to Mr. Arthur F. Hill, in which G. Smart advertises: "G. Smart, Sticcado-Pastrole maker, from Mr. Bremner's music shop, New Bond Street, to Mr. Napier's, corner of Lancaster Court, Strand, where he continues to make the above instruments, with improvements." It is, of course, scarcely necessary to remind the readers that the instrument referred to is a sort of wooden dulcimer. The card is probably in date about 1770, and seems to imply that Smart had been a manager of a branch shop which Bremner must have had in New Bond Street, and that he had left him to take a situation under Napier. Perhaps the earliest publication of his I have seen, is in my own library:—"A New Collection of Country Dances... set by Monr. Boutmont, Dancing Master, London, printed and sold by G. Smart, at his music warehouse, the corner of Argyll Street, Oxford Street, where may be had great variety of new music and Musical Instruments," oblong 8vo, *circa* 1775. This address was 331, Oxford Street, and imprints vary from one to the other. Smart held the premises from about 1775 until after 1802; in 1807, the address belonged to Walter Turnbull. He was the father of Sir George Smart, the musician, and had much to do with the formation and management of a musical benevolent fund. His publications include, "Pieces for the Harp, by Dr. Worgan," folio, *circa* 1780, and many sheet songs, including one from C. Dibdin's "Talisman" (1782); some of the sheets are merely signed G. S. Smart published also

yearly books of Country Dances. Besides the collection by Boutmont, spoken of above, I have seen sets for 1795 and 1798 in oblong octavo. He also claimed to be a musical instrument maker.

**Smith, Wm.** A music engraver of some note, who was also a music seller in the Strand, and in Holborn. Sir John Hawkins says:—"William Smith, who had been an apprentice of Walsh, and lived at the sign of the Corelli's Head, opposite Norfolk Street, in the Strand, and Benjamin Cooke, in New Street, Covent Garden, were printers of music. The former was chiefly employed by such authors as Festing and a few others, who published their works themselves, and had a type of his own, remarkably steady and uniform."

Smith, in 1731, was at the Corelli's Head, near Clement's Church, in the Strand, and here he engraved many works as Hawkins says, for various composers. About 1740 he had a music shop in Middle Row, near Holborn Bars, and he seems to have remained here until at least 1763, as "Mr. William Smith, musick engraver, Holborn," is a subscriber for two copies of Hale's "Social Harmony," dated 1763.

C 1730 The Skylark, a collection of all the Divine Ode and Hymns taken out of the Spectator.... John Sheeles, printed for the author by Wm. Smith, 8vo.

1731 Twelve Sonatas in three parts, composed by Michael Christian Festing, op. 2, London, printed by William Smith, at Corelli's Head, near St. Clement's Church, in the Strand, and sold only by the author, 1731, folio.

1736 Eight Solos for a Violin....op. 4, Michael Christian Festing, dated 1736 (same imprint).

1739 Eight Concertos in seven parts, M. C. Festing, 1739.

Six Suites of Lessons for the harpsichord and spinet.... Composed by Thomas Chilcot, of Bath, London, printed and sold by Wm. Smith, at the Corelli's Head, etc., etc., oblong folio. (Henry Carey's name is put as a subscriber.)

C 1740 The Musick in the Masque of Comus... Thomas Augustine Arne, printed by William Smith, at the musick shop in Middle Row, near Holborn Bars, and sold by the author, folio, no date (patent grant to Arne dated 1740).

A Collection of Tunes, part II, containing anthems and other tunes, compiled by C. Ashworth, London, printed and sold by J. Buckland, 1762, oblong 4to. W. Smith, Sculp., at end of book,

**Snagg, Richard.** 29, Paternoster Row, a bookseller, who published the first volume of the "New Musical and Universal Magazine." This is a thick

octavo volume with engraved music and a letterpress supplement, containing general matter—tales, poetry, etc., and with treatises on music running serially. The first part was for September, 1774, and the volume seems to end in December, 1775. J. French published the succeeding volumes. Snagg also printed one or more song books without music as "The Robin, or Ladies Polite Songster," and among other works a small book of anecdotes, entitled "Woman's Wit."

**Snodham, Thomas.** Was an early music printer who succeeded to the business of Thomas Este. It has been assumed, apparently merely on the ground that a book has the imprint "Tho. Este, alias Snodham," that Este changed his name to Snodham in 1609, but I venture to think that Snodham, by this imprint, meant merely thus to identify himself with the business he had succeeded to. Moreover Thomas Este was printing in 1569, and Snodham's latest date is about 1624, almost too lengthy a period to be covered in one working life. Snodham's first work is "The Second Set of Madrigales..... by John Wilbye, London, printed by Tho. Este, alias Snodham, for John Brown, and are to be sold at his shop in S. Dunstan's Church Yard, Fleet Street, 1609," 4to. Another is:—"Ayes by Alfonso Ferrabosco," 1609. Other works printed by Snodham are Michael East's "Third set of Bookes," 1610; Campian's "Two Bookes of Ayres," 1610; Byrd's "Psalms, Songs, and Sonnets...printed by Thomas Snodham, the assigne of W. Barley, 1611"; "The XII Wonders of the World, set and composed for the Viol de Gamba, the Lute, and the Voyce...John Maynard," 1611; "The First set of Madrigals...newly composed by Orlando Gibbons," 1612; "Third and Fourth Booke of Ayres...Thomas Campian" (1612); "Second Booke of Ayres...Wm. Corkine," 1612; "First set of English Madrigals...John Ward," 1613; "Second set of Madrigals...Thomas Bateson," 1618; "Fourth set of Bookes, wherein are Anthems...Michael East," 1618; "Fift set of Bookes, wherein are songs full of spirit and delight... Michael East," 1618; "Ayres that were sung and played at Brougham Castle...Composed by Mr. George Mason and Mr. John Earsden," 1618; "The First Set, Beeing Songs of divers Ayres and Natures.....Thomas Vautor," 1619; "Private Musick, or the first Booke of Ayres...by M. P., Batchelor of Musicke," 1620 (Martin Peerson); "Songs of 3, 4, 5, and 6 parts, by Thomas Tomkins," 1622; "First Booke of Ayres of Four Parts.....John Attey," 1622; "Sixt set of Bookes,

wherein are Anthems...Michaell East," 1624; "Second set of Madrigals and Pastorals...Francis Pilkington," 1624. Full titles of the above will be found in Rimbault's "Bibliotheca Madrigaliana," 1847, and most of the books are in the British Museum and Bodleian libraries.

**Sprint, John & Benjamin.** At the Bell, in Little Britain, booksellers, whose names appear in conjunction with that of William Pearson on some of the later editions of Playford's works, as: "Harmonia Sacra, 1703, printed for Henry Playford, at his shop within Temple Change...and John Sprint, at the Bell, in Little Britain." Playford's "Psalms, 15th edition, sold by John and Benjamin Sprint," 1719; "Introduction to the skill of Musick," 18th edition, 1724, and 19th edition, 1730.

**Stansby, William.** A notable letterpress printer, who also printed some musical works, which latter include:—"Ayres to sing and play to the lute...Wm. Corkine," 1610; "Melismata, Musicall Phansies, fitting the Court, Citie, and Countrey Humours," 1611; "Teares, or Lamentations of a sorrowful Soule...set forth by Sir William Leighton," 1614; "French Court Ayres, with their ditties Englished...Edward Filmer," 1629; "Mottects or Grave Chamber Musique...by M. P., Batcheler of Musique (Martin Peerson), 1630; "Madrigalls and Ayres of 2, 3, 4, and 5 voyces...Walter Porter," 1632; "Seventh Set of Bookes...Michaell East," 1638. In ordinary letterpress Stansby printed an early edition of "The Seven Champions of Christendom," 1616, and Selden's "Titles of Honour," 1614.

**Straight & Skillern.** Thos. Straight and Thos. Skillern were established in Great Russell Street, Covent Garden, before 1768, and they issued a set of Country Dances for that year from this address. They were at 17, St. Martin's Lane, in a shop previously held by James Oswald, before 1771 (probably about 1769 or 1770), and from here published sheet music and continued their yearly sets of Country Dances. They appear to have taken over some of Oswald's plates and stock, and they re-issued his "Caledonian Pocket Companion," while, with Wm. Randall's, their names are on the imprint of "The Comic Tunes in Queen Mab," the re-print from Oswald's old plates. Where the full imprint is not given on their sheet music, the publishers are indicated by "Str. & Sk." Straight was a music engraver.

He retired from the firm in 1777 or 1778, leaving Skillern in possession of the shop at 17, St. Martin's Lane, and removing higher up to No. 138.

- 1768 Twenty-four Country Dances for the year 1768.... London, T. Straight & Skillern, in Great Russell Street, Covent Garden, where may be had, just published, 6 easy Sonatas, or Duets for 2 G. Flutes, by Alex Bezozzi.. A Select Collection of Catches.. The Farmer's description of London, a favourite medley.. oblong 8vo.
- C. 1770 The Caledonian Pocket Companion.. by James Oswald, Book III [IV, V, VI, etc], printed for Straight & Skillern, St. Martin's Lane. large 8vo.
- 1771 A Collection of Favourite Songs sung at Marybone Gardens by Miss Harper, composed by Theodor Smith, 1771, London, printed for Straight & Skillern, in St. Martin's Lane, near the Strand, folio.

The Highland Laddie, as originally composed for and sung at Mary Bone Gardens, in June, 1771, and now published by the author at the solicitation of his friends; set to music by P. Hayes; Mus. Doc., printed for W. Matthews, in the High Street, Oxford, engraved by T. Straight, No. 17, St. Martin's Lane (sheet song).

Also a great number of Cantatas and airs, with variations, for the harpsichord about this period—as "Roast Beef Cantata," etc.

- C. 1775 Two Hundred and four favourite Country Dances.. Vol. I, London, printed for Straight & Skillern, St. Martin's Lane, near Charing Cross, where may be had a complete volume of Minuets, oblong 8vo. Contains the yearly dances from 1768 to 1775, with the dates engraved—(re-published by Skillern).
- 1776 Twenty-four Country Dances for the year 1776.. T. Straight & Skillern, in St. Martin's Lane, near the Strand, oblong 8vo, same plate as dances for 1768 with address altered.

**Straight, Thomas.** Was either the above Thomas Straight or his son. At the dissolution of the partnership of Straight & Skillern he is found alone at 138, St. Martin's Lane, where he published sheet-music and engraved many works for other music publishers. In 1796 he had removed from St. Martin's Lane, and seems to have given up publishing, for on Bunting's first Collection of Irish Music, issued by Preston in this year, there is stamped, "Engraved by Thos. Straight, No. 7, Lambeth Walk, Surrey."

**Tegg, Thomas.** 73, Cheapside. A well-known bookseller and literary publisher. He issued many small volumes of songs, including (about 1818-20) the first and second series of "Tegg's Social Songster. In 1825 he commenced a series of song books in octavo, which

had the airs attached printed from type. The first is "The Skylark," 1825; followed by "The Thrush," 1830; "The Nightingale," and "The Linnet," 1831. The firm afterwards (about 1833) became Thomas Tegg & Son, at the same address.

**Thompson, Peter, and his Successors.** Peter Thompson was the founder of the important business carried on by the

Thompson family for half a century. They were the last survivors of the music trade which once thronged St. Paul's Church Yard, and their place of business had very likely been one of the shops held by members of the trade a century or more previously.

Thompsons' shop was at the North West corner of St. Paul's Church Yard; it was afterwards numbered 75, and I believe was situate near an opening into the West end of Paternoster Row. In its earliest days the sign of the house was the "Violin and Hautboy," or "The Violin, Hautboy, and German Flute," as some imprints give. The sign, however, was seldom used after the death of Peter Thompson, and the address at first being merely "West end of St. Paul's Church Yard"; was afterwards invariably given as "75, St. Paul's Church Yard."

Peter Thompson was certainly publishing in 1751, though there is rather a puzzling entry in the directory of 1754—"Peter Thompson, chocolate maker, St. Paul's Church Yard." This might suggest that he combined the two trades, or it is not unlikely that it is a mistake of compiler or printer.

Absolutely the earliest book with Peter Thompson's imprint which I have yet seen to definitely fix a date is his yearly set of Twenty-four Country Dances for 1755; in the British Museum. As this begins at dance No. 97, page 49, and ends with dance No. 120, page 60, it is pretty evident that the yearly dances commenced with those for 1751. About this time Peter Thompson published octavo instruction books for the violin and other instruments, and continued the yearly dances to 1757-8 when the seven yearly sets were gathered (with some others added) into a volume containing two hundred dances. This book, numbered volume 1st, has Peter Thompson's imprint. The yearly dances for 1759 and 1760 have the imprint, Thompson & Son, while those for 1762 have an "s" added to Son. In 1764, though another plate is engraved for the title page, yet the imprint is still Thompson & Sons. The dances for 1764 have now a fresh imprint "Charles &

Samuel Thompson," and this continues for some years; it may now be assumed that Peter is dead. An imprint, however, on an early work in my own library leads me to suppose that Peter Thompson must have died about 1758, and that his business was then carried on by his eldest son, Charles, and his widow, Ann, so that the imprints Thompson & Son and Thompson & Sons refer to the widow and her sons. I think too that she must have died or retired before 1764. The work with the imprint I refer to is "Thirty Favourite Marches, which are now in vogue...London, printed for Chs. & Ann Thompson, at the Violin and Hautboy, in St. Paul's Church Yard," 8vo. The contents and style of this book certainly fix it about 1758-59. The Ann Thompson is also most assuredly not the person of the same name who afterwards entered the firm.

Charles and Samuel Thompson, the two brothers, when they got the business into their own hands made very rapid strides, and while previously the publications had been mostly confined to small dance collections, tutors, etc., much more important works are found bearing their names. They acquired some plates or copyrights of John Simpson's and republished Lampugnani's Sonatas, Burk Thumoth's Irish and Scotch, and Irish and English collections were also reprinted by the Thompson family.

Between 1776 and 1778 Charles Thompson dies or retires from the firm and Samuel alone holds the business, but this is only for a very short interval.—Hook's songs for 1778, as well as the directory for 1779, gives the firm as Samuel & Ann; this latter, it may be easily imagined, is the widow of Charles—she is certainly not the Ann Thompson of the imprint *circa* 1758-9.

In 1780, Peter, who may be a son of Charles or of Samuel, and a grandson of the original founder, is added to the firm, which now stands as Samuel, Ann & Peter, and the business prospers still more. In 1792 it is Samuel, Ann, Peter, and Henry, and in 1795 Peter drops out, leaving Henry in his place. In 1796, Samuel has disappeared and the house is styled Henry & Ann Thompson. This continues till 1799, when Henry alone remains until the year 1802. Shortly after this date Purday & Button have sole possession and are publishing from the Thompson address in 1805-6.

The directory and the yearly sets of Country Dances give the changes of the Thompson family very fully, and for the reader's convenience I will repeat these in tabular form com-

piled from the above authorities and from other sources equally reliable. I do this the more readily as so much misapprehension exists regarding the family's business history. One work on the violin gives "C. & S. Thomson (*sic*). 1720-48," and "Thomson & Son, S. & P., 1764." I also remember to have seen a violin label of Samuel, Ann, and Peter Thomson with a M.S. date altered into 1748!—it could by no possibility be before 1779. I am afraid that foolish and unscrupulous dealers and owners who have thus tampered with fiddle labels have done much to muddle the history of violin making. It is fortunate that directories and music books, which contain more reliable data, still remain.

#### The Thompson Firm.

Peter Thompson, from before	1751	to 1758
Charles & Ann ...	<i>circa</i> 1758	
Thompson & Son ...	„ 1758-9	to 1760-1
Thompson & Sons...	„ 1761-2	to 1763-4
Charles & Samuel...	„ 1764	to 1776-8
Samuel & Ann ...	„ 1778	
Samuel, Ann, & Peter	„ 1779-80	to <i>circa</i> 1794
Samuel, Ann, Peter, Henry,	„ 1792	
Samuel, Ann, & Henry,	„ 1795	to 1796
Ann & Henry ...	„ 1796	to 1797
Henry ... ..	„ 1798-9	to 1802-4

As it is impossible to tell the precise month when the London directories were compiled, or Thompsons' dances published, some trifling allowance must be made upon this account, otherwise the list will, it is believed, be found approximately correct. It may be mentioned that the musical directory for 1794 gives Samuel & Peter, the omission of Ann is probably accidental. The London directories, and all dated imprints, confirm the above list. The later imprints after 1790 do not generally give the names or initials of the family but merely "Messrs. Thompson."

As before mentioned the earlier publications issued by Peter Thompson are mostly small dance collections, violin tutors, etc. Charles & Samuel, in addition to this class of music, published sheet songs and folio collections of songs, such as those sung at Vauxhall, etc. Their names are also attached to instrumental pieces, and to at least one opera, while they re-printed one or more works originally published by Oswald. S., A., & P. Thompson followed up with similar work, but about the year 1795 much of the old prestige and vigour seems to have been lost

and their publications are comparatively few in number. Button & Whittaker, in their day, revived to some degree the old character of the house.

The Thompson family purported to be musical instrument makers, but though fiddles have their label, I think it doubtful whether any came from the house except such as were made by working makers for sale in the shop. Robert Thompson, who lived near, and was probably a relation, no doubt produced more individual work. The following list merely indicates the type of musical works the Thompson family published at different periods.

C. 1750-5 Compleat Tutor for the German Flute. . . . printed for and sold by Peter Thompson, musical instrument maker, at the Violin, Hautboy, and German Flute, the West end of St. Paul's Church Yard, London, where books of instructions for any single instrument may be had; 8vo.

C. 1750-5 Compleat Tutor for the Violin; 8vo.

Eight Solos for a Violin and a thorough bass. . . . composed by Joseph Gibbs, of Dedham, in Essex. . . London, printed for the author and sold by Peter Thompson, at the Violin and Hautboy, in St. Paul's Church Yard; folio.

1755 Twenty four Country Dances for the year 1755, with proper tunes. . . . N.B.—The true, genuine dances will be published every year in this volume and character, price 6d. . . London, printed for Peter Thompson, at the Violin and Hautboy, in St. Paul's Church Yard (Dances 97 to 120; pages 49 to 60).

C 1758 Thompson's Compleat Collection of 200 Favourite Country Dances, performed at Court, Bath, Tunbridge, and all Public Assemblies. . . . vol. 1st [plate of a company of ladies and gentlemen dancing], printed for Peter Thompson, at the Violin and Hautboy, in St. Paul's Church Yard; oblong 8vo.

[This volume contains the yearly dances from 1751 to 1757, with a few others added. It was reprinted by Charles and Samuel, and again much later by S. A. and Peter, this last time printed on both sides of the paper, the first and second issues being only on one side.]

Charles and Ann Thompson.

C. 1759 Thirty Favourite Marches which are now in vogue set for the Violin, German Flute, or Hautboy, by the most eminent masters, price 6d. . . London, printed for Chs. & Ann Thompson, at the Violin and Hautboy, in St. Paul's Church Yard, where may be had 41 Psalm Tunes, in 3 & 4 parts, & 26 favourite Anthems. . . . by Abraham Adams. 24 Country Dances, yearly, price, 6d. A collection of Minuets, do., 6d. 30 Favourite Hornpipes.

Thompson & Son.

C. 1759 Six Solos and Six Scots Airs, with variations for the Violin or Violoncello, with a thorough bass for the Harpsichord. . . . composed by Walter Clagget, op. 2. . . London, printed for the

author and sold by him at the Sedan Chair, Great Hart St., Covent Garden, and Messrs. Thompson & Son, in St. Paul's Church Yard.

- C. 1759 The Compleat Tutor for the Guittar...printed for Thompson & Son, at the Violin, Hautboy, and German Flute, ye West end of St. Paul's Church Yard; 8vo.

A Favourite Lesson for the Harpsichord or Organ...by Frederico Christiano Mohrheim, master of music to the Cathedral of Dantzick..London, printed for Thompson & Son; oblong folio.

- 1759 Twenty four Country Dances for the year 1759; Ditto, 1760...Thompson & Son, at the Violin and Hautboy, in St. Paul's Church Yard; oblong 8vo.
- 1762-3 Twenty four Country Dances for the year 1762; ditto, 1763..Thompson and Sons; oblong 8vo.

Charles and Samuel Thompson.

- 1764 Twenty four Country Dances for the year 1764; ditto, 1770, to 1774, 1775...printed for Charles and Samuel Thompson, in 1775 St. Paul's Church Yard.
- C. 1764 Thompson's Compleat Collection of 200 favourite Country Dances, vol. II (the yearly dances from 1758 to 1764).
- C. 1772 Ditto, volume III (the yearly dances from 1765 to 1772).

A fourth volume of these sets of two hundred dances was added, which included the yearly dances from 1773 to 1780. Probably a fifth and sixth were also published, but these two latter I have not seen; they would contain the dances down to 1796.

In addition to the country dances, yearly sets of Twelve Minnets were issued, and collected into volumes of one hundred, all in oblong 8vo. One or two volumes and sets of hornpipes also came forth.

- C. 1765 Thompson's Compleat Collection of 120 Favourite Hornpipes; oblong 8vo.
- C. 1765-6 The Compleat Tutor for the Violin...C. & S. Thompson, at the West end of St. Paul's Church Yard; 8vo.
- Six Sonatas for two Violins and a thorough bass....composed by Sigr. Lampugnani.  
(Many other instrumental works have the imprint of C. & S. Thompson.)
- C. 1772-3 The Songs and Masque in the Pantomime of Trick upon Trick, as performed at Sadler's, Wells, composed by James Hook; folio.
- 1773 A Collection of Songs, sung by Mr. Vernon, Mrs. Weichsell, and Miss Wewitzer, at Vauxhall....composed by James Hook, 1773; folio.
- 1774 Ditto, 1774, and a Second Collection, 1774; folio.
- C. 1775 The Duenna or Double Elopement, a comic opera; oblong folio, and oblong 4to (by Linley, acted 1775).
- C. 1776 A Collection of Catches and Glees....by L. Atterbury; oblong folio.

Samuel & Ann.

- 1778 A Second Collection of Songs, sung at Vauxhall. . . . composed by James Hook, 1778. . . . S. & A. Thompson, 75, St. Paul's Church Yard ; folio.
- C. 1773 The Loyalist, wrote by a friend to the King and Constitution. . . London, printed for S. Thompson & Co., 75, St. Paul's Church Yard : sheet song, with portrait of George III, folio.
- C. 1779 Admiral Keppel Triumphant, half sheet song, relative to Keppel's trial by Court Martial, held January, 1779.

Samuel, Ann, & Peter.

- C. 1779 The Camp, an Entertainment. . . . composed by Thomas Linley (acted at Drury Lane, 1778) ; oblong folio.
- 1780 Collection of Songs, sung at Vauxhall Gardens. . . . composed by James Hook, 1780, S., A. & Peter Thompson ; folio.
- C. 1781 The Overture, Songs, and Duets, in the Pastoral Opera of the Gentle Shepherd (T. Linley's version, acted 1781).
- C. 1786 Songs, Duets. . . of the Historical Romance of Richard Cœur de Lion. . . . by Mr. Linley ; oblong folio.
- C. 1789 The Hibernian Muse, a collection of Irish Airs ; oblong 4to.
- C. 1789 The Caledonian Muse, a collection of scarce and favourite Scots Tunes ; oblong 4to.
- C. 1789 Thompson's Pocket Collection of Favourite Marches, 2 books ; small oblong.  
Thompson's Pocket Companion for the German Flute, at least 4 vols. ; small oblong.  
Ditto, for the Violin.
- C. 1790 Apollonian Harmony, a collection of Glees, Catches, Madrigals. . . . Six Volumes ; large octavo.  
The yearly dances, and minuets, sheet songs, and a vast quantity of other publications.

Henry Thompson.

- C. 1799 Psalmodia Evangelica, a collection of Psalm and Hymn Tunes. . . . by Thos. Williams, 3rd edition, vol. II ; Henry Thompson, 75, St. Paul's Church Yard ; oblong 8vo.

Many of the imprints after about 1790 merely give "Messrs. Thompson," or "Thompsons' Warehouse."

**Thompson, Robert.** Was probably brother or other relative of Peter Thompson. Robert seems to have been more of a musical instrument maker than a music publisher. His shop was at the corner of Paul's Alley, with St. Paul's Church Yard, with the sign "The Bass Violin." A fiddle label of his is said to bear the date 1749, with the address Paul's Alley and his sign. The London

directory makes no mention of him till 1768, when he is entered as "Musical instrument maker, No. 1, Paul's Alley." His name continues as thus till 1771, when he has removed to 8, Lombard Street, and this new address remains up to the year 1781 or a year or two later.

I have seen but one musical publication having his imprint, a half sheet song, in my own library, and in date about 1755; it is entitled "The Fair Thief, set by Mr. Worgan, and sung by Mr. Lowe, at Vauxhall; it begins "Before the urchin well could go."

As Robert Thompson's sign, the Bass Violin, is very similar to the younger Daniel Wright's emblem, the Golden Bass, and as Wright had his shop in St. Paul's Church Yard also, Thompson might perhaps have succeeded to Wright's place of business.

**Thorowgood, Henry.** Flourished about 1760 to 1765. He had a music shop at the sign of the Violin and Guittar, at No. 6, under the North Piazza of the Royal Exchange. He made and sold fiddles and possibly other instruments. His publications are not very numerous and seem to range very close together in date (about 1765); they include "Thomas and Sally, opera by Dr. Arne" (acted 1760), folio, *circa* 1765; "The Maid of the Mill" (1765), oblong 4to; "Artaxerxes" (acted 1762), oblong 4to; "Twelve Airs, for one and two Guitars, composed by John Parry Harper to their Majesty's," oblong 4to, *circa* 1765; "Comus"; "A Collection of Songs...sung at Vauxhall ...composed by Samuel Jarvis," book 1st, folio; "Three favourite Lessons for the Harpsichord.....by Mr. Burton," oblong folio; "Twelve Scotch and Twelve Irish Airs, with variations, set for the German Flute, Violin, or Harpsichord by Mr. Burk Thumoth," octavo, re-printed from Simpson's original plates, with the second book of the same containing the English and Irish airs. Other works advertised on his title pages are:—"Galleotti's Sonatas," "Zannetti's Solos," "Stocking Cantata," "Cymon and Iphigenia," "Spadino's Minuets and Lisbon's Minuets," 1st and 2nd books. His shop was probably taken over about or before 1770, by Maurice Whitaker, whose address "Under the Piazza, near the North Gate of the Royal Exchange," seems sufficiently like that of Thorowgood's to be identical.

**Tracy, E.** According to "A Catalogue of Books, printed and published in London in Easter Term, 1699," he published:—"An Introduction to singing of

the Psalms, in two parts, Bass and Treble; with a collection of the best tunes now in use, by William Webb, Philo. Mus. ...printed for E. Tracy, at the Three Bibles, on London Bridge."

**Turnbull, Walter.** Succeeded to the business founded by George Smart, at 331, Oxford Street; this was sometime close upon 1805. He published much sheet music, including Italian vocal pieces in folio and in oblong folio. He issued also a series of country dances, one of the yearly sets of twenty-four for the violin is for the year 1806. He was at 331, Oxford Street, in 1810.

**Tyther, John.** His address was "facing New Broad Street, Moorfields," a rather out of way place of business. He published about 1740-50 a work in octavo, "The Fiddle, new Modelled," by Robert Crome,\* and in 1746 a handsome quarto volume of songs, with engraved pictorial headings to each song. This was "Amaryllis, being a collection of such songs as are most in vogue, in best esteem, and particularly sung at the public theatres and gardens.....London, published according to Act of Parliament by John Tyther, facing New Broad Street, Moorfields, and M. Cooper, Paternoster Row, 1746," 4to. This work was again issued by Tyther with an additional volume, and the two volumes were re-issued by J. Lewer, who succeeded Tyther at Moorfields. Still another later edition was published by Longman & Lukey and possibly afterwards by Longman & Broderip.

Another musical work (not illustrated) is "Six Solos for the German Flute, Violin, or Harpsichord; the first three composed by Mr. Burk Thumoth, the three last by Sigr. Canaby, London, printed and sold by John Tyther facing New Broad Street, Moorfields, of whom may be had the songs and duets in Baucis and Philemon, with the overture in score by Mr. Prelleur," folio. He also published single songs. Some half sheet ones in my own possession have his name and address at the foot of each—"The Tipsey Lovers, set by Mr. Crome," "In Praise of Wine, to a new favourite gavott," "On Greenwich Park, the words by Mr. Young, set to music by Mr. Jackson."

Tyther's publications are not frequently found and they must have been few in number. He probably ceased business about 1760, and was succeeded at his address by J. Lewer.

\* There is also an edition of this published by David Rutherford.

**Vache, S.** A music seller and probably a publisher of sheet music in St. Alban's, Street, Pall Mall. His name is among other music sellers on a sheet song published about 1782: "A very favourite Song sung by Miss Romain, in an entertainment called the Talisman, performed at the Royal Circus; composed by C. Dibdin, printed by John Welcker.....and sold by J. Bland.....S. Vachè, St. Alban's Street, Pall Mall.....Smart, the corner of Argyle Street.....and Fentum, the corner of Salisbury Street, Strand." I have seen no other publication bearing his name.

**Vautrollier, Thomas.** A Frenchman who came either from Paris or Rouen about the beginning of Queen Elizabeth's reign. He settled in Blackfriars and first commenced printing about 1570. In 1574 he printed, what is probably the first treatise on music in English, "A Briefe Introduction to Musicke," octavo, by P. Delamotte. The book is mentioned in several bibliographical works, but as yet I have been unable to discover if a copy still exists. In 1575 he printed for William Byrd, "Cantiones quæ ab Argumento Sacræ Vocantur," copies of which are in the Music School, Oxford, and in the library of Gresham College. In this work Byrd's patent grant is first printed.

**Verey, G.** Great May's Buildings, St. Martin's Lane. He was a music seller and a publisher in a small way of business. I have seen nothing more important of his than sheet songs, which are not very well engraved. He was publishing about the year 1794 and later, and some of his songs are issued in conjunction with H. Andrews. About 1802-3 Verey seems to have given up business and his plates appear to have gone to Andrews, who erased the former's name and stamped his own in its place, with the address 11, Kendall Place.

**Vogler, John & Gerard.** Music sellers and publishers who were probably related to Johann Georg Vogler, a German violin maker, who flourished at a rather earlier period. John and Gerard were established in Glasshouse Street about 1770 and published many half-sheet and sheet songs, most of which are merely stamped with their initials on the lower corner of the plate. G. Vogler was composer of a song which held a popularity almost to recent years, "Tell me babbling Echo, or the Request." This song in its original issue bears the imprint of

the firm, afterwards it was re-published by Joseph Dale and later by G. Walker and others. They published "Six Favourite New Minuets, and a new Cotillion for the Harpsichord, Harp, or Violin, dedicated to the subscribers to Almacks, by Francis Werner, London, printed for John and Gerard Vogler in Glasshouse Street, near Swallow Street," oblong 4to, *circa* 1770. Other imprints are "Glasshouse St., near Burlington Gardens." Robert Wornum appears to have succeeded to the Vogler premises.

**Walker, George.** The founder of an extensive business which probably began about 1790. His first address was 106, Great Portland Street, and this soon became 105 and 106, and another early imprint is 106, Great Portland Street, and 9, Brook Street. He is distinguished in the directory as a "publisher of music at half-price," and may possibly be the first to institute the absurd practice of marking musical works at double the price intended to be asked. He published a great quantity of sheet music of all kinds, ranging from Handel to the popular Vauxhall lyric. About 1822 he took other and additional premises at 64, Burlington Street, and in 1824 he appears to have entirely removed to 17, Soho Square, where, as George Walker & Son, the firm existed for some time.

Besides the popular songs of the day, George Walker issued a series of country dances for the pianoforte, in folio. This reached to at least 38 numbers, No. 4 being dated 1804, No. 16, 1808, and No. 38 published after or about 1814. Another series was one of Scotch vocal music, sold also in single songs, folio, each book contained three or four songs, and there was a separate title to each book—"Walker's collection of Popular Scotch Songs for the pianoforte or German flute, printed for G. Walker, No. 106, Great Portland Street, book 1," folio (water mark on paper 1812). A corresponding work was a set of English Songs, some of these, like much of Walker's music, have the imprint, "printed by the Polyhymnian Company, and sold wholesale by G. Walker, 106, Great Portland Street." Most of Walker's music is printed on a blue tinged paper then in great use.

**Walsh, John, senr.** John Walsh, father and son, were the largest and most eminent of music publishers during the eighteenth century. For seventy years they held a monopolising position and were in their century what the Playford family had been in the preceding one; with the distinction that while it might be

within reasonable possibility to number the publications of the Playfords, those of the Walshs' are practically countless, though nevertheless a bibliographical list (even if imperfect) and a carefully compiled history of the latter's business history would be a most desirable work.

Mr. Husk, in Grove's "Dictionary of Music and Musicians," states that the first John Walsh commenced business about 1690 at the "Golden Harp and Hoboy," in Catherine Street, but that in 1698 the epithet "Golden" was dropped. That he commenced stamping pewter plates in 1710 (this date is Hawkins'), and before his death had resigned an appointment of music seller and instrument maker to the King, which he had obtained, to his son.

I have not been able altogether to verify some of these statements, though do not doubt that Mr. Husk had some authority for making them. Walsh was certainly in business in 1696, and no doubt had been some years prior. With regard to the royal appointment I imagine that Walsh, senior, did not abandon it to his son or retire from business during his life. One contemporary announcement of his death states "Music printer to the King." It is of course a matter of little importance and not likely to be ever easily settled, for I am given to understand that the official books which showed these matters are not now in existence. The imprint, "*Golden Harp and Hoboy*," is undoubtedly a very early one, but Dr. Croft's *Sonatas*, 1700, shows it was in use two years after the time Mr. Husk gave for its discontinuance; so also in a copy of the opera "*Arsinoe*," acted in 1705. As in the case of other publishers the epithet was probably more a matter of period and accident rather than definite date.

As before stated the very earliest year I can fix for John Walsh is 1696, in which year he was publishing and even then held his royal appointment. "A Catalogue of Books, printed and published in London, Trinity term, 1696, there is entered "A Collection of new Songs, set by Mons. Nicola Matteri; made purposely for the use of his scholars.....fairly engraven on Copper Plates: the first book; printed for J. Walsh, musical instrument maker in ordinary to his Majesty, at the Harp and Hoboy, in Catherine Street, in the Strand, and Mr. Hare's, in Freeman's Yard, in Cornhill." This work is in folio, and a copy of the first and second book was sold, bound up with others, in Dr. Rimbault's sale 1877. Another seventeenth century work in the library of Mr. Taphouse shows a variation in spelling the name which is printed as

"Welch." The title and imprint is:—"Single Songs and Dialogues in the Musical Play of Mars and Venus, performed with the Anatomist or Sham Doctor; set to music by Mr. Finger and Mr. John Eccles: London, printed by J. Heptinstall; for the authors, and sold by John Hare, musical instrument seller, at the Golden Violin, in St. Paul's Church Yard, and at his shop in Freeman's Yard, in Cornhill, and by John Welch, musical instrument maker in ordinary to his Majesty, at the Golden Harp and Hautboy, in Catherine Street, against Somerset House Water Gate, in the Strand, 1697," folio. Still another publication belonging to this early period is:—"Six Sonatas or Solos, three for a Violin, and three for the Flute, with a thorough bass for ye Harpsichord, Theorboe, or Bass Viol: Composed by Mr. William Crofts, and an Italian Mr.: London, printed for and sold by John Walsh, musical instrument maker in ordinary to his Majesty at the Golden Harp and Hautboy in Katherine Street, near Somerset House, in ye Strand, and John Hare, musical instrument maker, at ye Golden Viol, in St. Paul's Church Yard, and at his shop in Freeman's Court, Cornhill, near ye Royall Exchange, 1700; price two shillings, where is sold ye weekly song, published every Thursday," folio.

It would not require a very great stretch of imagination to suppose that John Walsh (or Welch) was an Irishman, or at any rate of Irish extraction. From his royal appointment it is pretty certain, as things went, that he would be a Protestant, and had probably found favour with King William himself or with court officials from making or supplying military musical instruments to the army. This of course is pure supposition. His appointment as royal music seller seems to have come later, and both were renewed through the reigns of Queen Anne, George I and George II, or as much of the latter as Walsh lived to enjoy. As to its continuance to his son I am doubtful.

After 1700 Walsh's business rapidly increased, John Playford was dead, and Henry Playford did not long survive his father, so that Walsh had few rivals of importance. The chief of these were J. Cullen, John Young, Richard Meares, and Daniel Wright; afterwards Cluer, Cooke, and others came into the field. With Hare he had combined, and Walsh's position to the westward and his royal patronage would of course be helpful towards building up the immense business he did. His connection with John Hare dates from his first commencement in the trade and lasted through the life-times

of Hare and his son—over thirty years—Joseph Hare dying in 1733, the father, John Hare, having died in 1725. In this business association there are indications of breaks, for many of the earlier imprints show that Hare's name has been originally engraved on the plate, but afterwards removed by the scraper.

Besides Hare another music seller joined with Walsh. This was P. Randall, who had a shop in Paul's Grave Court, without Temple Bar, at the sign of the Violin and Lute. The date for this is 1707-8, but before 1711 P. Randall seems to have abandoned his own shop and entered into some kind of partnership with Walsh, for the imprints give the Catherine Street address for both names. If we might assume that P. Randall had married into the Walsh family—say with Walsh's daughter—it might, in some degree, account for his presence on the Catherine Street imprint, and also for the circumstance that a William Randall (possibly his son) was, on the decease of John Walsh, junior, in possession of the business. This is of course only guess work, and no doubt an examination of the registers of some of the neighbouring churches might reveal more particulars.

Walsh certainly did not lack energy for before 1710 his published works, that are known to collectors (or any rate to the present writer) which must bear a very small proportion to all those issued, are exceedingly numerous and embrace works of all characters of music, both English and foreign. It is very likely that he had better facilities for obtaining music from Holland, Italy, or other places abroad than the other music sellers, and these works he must have re-engraved for the English market to his own great profit. Even before Handel came to England the Italian opera and those on the Italian model were fashionable. In 1705 operas were performed at Drury Lane, among others "Camilla"—"Pyrrhus and Demetrius," "Clotilda," "Almahide," and "Hydaspes" followed at the same theatre or at the Haymarket. Walsh quickly published folio editions of these and sold re-prints from each page as half sheet songs. Handel, when he arrived in London towards the end of 1710, composed music for a new opera which had been written for him by Aaron Hill. This was "Rinaldo," and it was first acted in February, 1711. It was at once a great success, and Walsh published copies of it as he had done of the other operas. Hawkins states that by its sale Walsh cleared £1,500, possibly a rather exaggerated statement. It is also said that upon this occasion Handel

wrote to the publisher to this effect: "My dear Sir, as it is only right we should be upon an equal footing, *you* shall compose the next opera and *I* will sell it!" Whatever Walsh got from "Rinaldo," this being Handel's first English publication it is unlikely that the composer shared greatly in the profits of sale. Walsh all along is said to have treated Handel very badly, but it must be remembered that the chief, and strongest evidence against the publisher, comes from Sir John Hawkins, who paints both Walsh and his son in the blackest of colours. But Hawkins himself, as pictured by his contemporaries, seems to have been a rather pompous and prejudiced man, and how far these qualities have influenced his judgment in this matter will probably never be known.

The following extract from his "History of Music" gives his views on John Walsh. After speaking of Dutch monopoly he says:—"The difficulty of getting music from abroad and the high duty on the importation of it were motives to an attempt of a somewhat similar kind in England. Two persons, namely John Walsh and John Hare, engaged together, about the year 1710, to print music from stamped pewter plates. The one had a shop in Catherine Street in the Strand, and the other kept a shop at the sign of the Viol, in St. Paul's Church Yard, and another in Freeman's Yard or Court, in Cornhill. They imported from time to time music from Holland and reprinting it here, circulated it throughout the kingdom to their very great emolument. They were both very illiterate men, neither of them was able to form a titlepage according to the rules of grammar and they seemed both to be too penurious to employ others for the purpose. Their publications were in numberless instances a disgrace to the science and its professors, but they got money and no one complained. There lived about this time one Richard Mears, a maker of musical instruments, an ingenious but whimsical man; he had been bred up under his father to that business and seeing the slovenly manner in which music was published by Walsh and Hare and being desirous to participate in so gainful a trade, he became their rival and proposed to himself and the public to print in a fairer character than pewter would admit of and to sell his books at a price little above what they were sold for by the others. In prosecution of this design he procured Mattheson, of Hamburgh, who had married an English woman, and was besides secretary to the British Resident in that city, the M.S. of two collections of lessons composed by him. These he caused to be engraven on copper in a handsome character and printed in a thin folio volume. Some

years after, Mr. Handel having composed for the practice of Princess Anne sundry suits of lessons for the harpsichord made a collection of them and gave it to Mears to print, but properly speaking it was published by the author's amanuensis Christopher Smith, who then lived at the sign of the Hand and Music-book in Coventry Street, the upper end of the Haymarket. Mears also printed Mr. Handel's opera "Radamistus" and "Coriolanus," composed by Attilio. The next undertaking of Mears was an edition of the works of Corelli; for the four operas of Sonatas he had the assistance of a subscription, the work to be completed in an elegant manner, but Walsh and Hare damped the sale of it by lowering the price of an edition published by them some years before. Nevertheless Mears continued to go on. He printed his opera quinteto of "Corelli" in the same character and undertook to print his Concertos, but in this work he failed as the first and second parts were engraven and the others stamped, and that in a worse character than had been made use of by Walsh and his colleague. After a variety of projects Mears found himself unable to stand his ground, he quitted his shop in St. Paul's Church Yard, and some years after set up in Birchen Lane, he continued there about two years and then removed to London House Yard in St. Paul's Church Yard where he died about 1743, leaving a son of Walsh in possession of almost the whole trade in the kingdom."—Hawkins' "History of Music," p. 801, Novello's edition.

I have given this lengthy quotation in full as it contains some particulars of Richard Meares not given under his heading in the present volume. Hawkins certainly shows a rather virulent prejudice in several particulars and his date for the conjunction of Walsh and Hare—(1710)—is wrong by at least fourteen years.

Walsh's music is not more slovenly than his contemporaries and as far as execution goes, as we at the present day turn over any clean crisp copy of a Walsh publication (nearly 200 years old) and compare it with a used piece of music of to-day, we find that for clearness of reading the old stands equally with the new, and as for permanency the new is nowhere. There is surely nothing so deplorable a sight connected with music as a bundle (always a ragged bundle) of second-hand modern sheet music printed on the blotting paper-like material which for some reason is always used for music. Another reference to Walsh from the same source puts him in a still more unsatisfactory light. Speaking of Geminiani:—"The

M.S. of his opera *Seconda* had been surreptitiously obtained by Walsh, who was about to print it, but thinking it would be better for the corrections of the author, he gave him the alternative of correcting it or submitting it to appear in the world with such faults as would have reflected indelible disgrace on the author. An offer of this kind was not less than an insult, and as such Geminiani received it. He therefore not only rejected it with scorn, but instituted a process in Chancery for an injunction against the sale of the work, but Walsh compounded the matter, and the work was published under the inspection of the author. The opera *Terza* he parted with for a sum of money to Walsh, who printed it and in an advertisement has given the lovers of music to understand that he came honestly by the copy.

An extract from "The Life of Handel," by Victor Schœlcher, 1857, p. 91, is, I believe, the only other personal record of Walsh. The writer of the "Life" chanced to meet Mr. John Caulfield, then 83 years of age, whose father had been apprenticed to Walsh (whether to the senior or junior is not stated). Caulfield had heard from his father that "Walsh who was extremely rich, very parsimonious, and so suspicious that he would sometimes leave pieces of gold upon the desk in order to test the honesty of his clerks and workmen, gave twenty guineas to Handel for each oratorio he printed." Caulfield also remembers his father to have said that after the performance of the "Messiah," Walsh demanded the M.S., sending the usual twenty guineas, but that the composer would not accept it, but would rather have it unpublished than receive so small a remuneration. For this reason it is stated that the "Messiah" remained unpublished in its entirety until Randall & Abell's time, who issued it about 1768. Whatever bad terms Walsh offered, the bulk of Handel's work was first published by him, though in two or three cases the composer either published his works himself or let Meares and Cluer do this. At a later date Walsh and his son seemed to have the entire monopoly.

During a certain period, the commencement of which I have not been able to definitely fix, Walsh, senior, affixed numbers to his publications; these appear to be consecutive and indicate a date of publication. I have notes of works bearing numbers between 58 and 683,\* and ranging in date from probably about 1725 to 1736-7, for after the senior Walsh's death the son does not appear to have long continued the numeration; it is also pretty certain that the elder publisher did not by any means number *all* his publications during

\* Mr. W. Barclay Squire kindly forwards me a list of sixty or seventy of these numbered publications.

his period. According to Dr. Burney it was John Walsh who first found out that dated music was bad from a commercial point of view—that old music was as unsaleable as old almanacks, and that “women and music should never be dated.” This dictum has caused more bewilderment in musical matters than can be well reckoned up. We can only be thankful that the Playford family honestly and fairly gave the year of publication on their works. But at the present day, though it requires some degree of consideration, it is not altogether impossible to arrive at a tolerably satisfactory date for a piece of Walsh’s music. If numbered, the number itself will show that it may be generally considered as earlier than 1736-8, and as much before as the number itself might indicate. Further, the mention of the royal appointment of music seller, &c., to his or her majesty pretty well proves that a piece with this imprint has been issued during the life of the elder Walsh. I venture to think that this royal patronage was never extended to the son, for with one exception, which might be accounted for by the use of an old plate, I have never seen any work with this following the name that could be satisfactorily referred to the son. Another particular which may be worth while noting, as tending to fix a date, is the different spellings of the name of the street. In the very earliest imprints it is spelled as in the modern way, “Catherine,” varied with “Katherine,” but while these two modes of spelling were used more or less indifferently at the same period, I cannot recall any imprint where the K is used later than 1718-20, though it was very generally used by Walsh about 1705 to 1715. At a certain later date, during the son’s time, and from about 1745 to 1760, “Catharine” is spelled with a centre “a” instead of an “e.”

The premises in Catherine Street were not numbered during their occupation by the Walsh family, but as shown by several of Randall’s imprints they were afterwards numbered 13 in the street, and probably this number would hold good to-day for their site. It has been stated that the “Echo” office, which is No. 22, is Walsh’s old shop, but this opinion I do not share. No definite proof is offered except the fact that the frontage of the building shows certain musical emblems which a vivid imagination has turned into a harp and a hautboy. I think an impartial examination will show that these ornaments are of a more recent date than Walsh’s time. They consist of a bas-relief, formed either of plaster or terra cotta, repeated in duplicate over two windows. Their design is plainly a con-

ventional lyre backed by Apollo's rays, and with a wreath or foliage of bay at the foot of the lyre. The two lower windows are ornamented with trophies of helmets, flags, etc. The whole frontage is Victorian stucco, and it is acknowledged that the building was first a dancing academy, and about 1842 and later a theatre. There is every reason to suppose that the designs are of this period, and would be just the ones considered appropriate for such an edifice.

By whatever means the elder Walsh acquired it, he died leaving a fortune. As recorded in the "Gentleman's Magazine," his death took place on March 13th, 1736, worth (as the same authority tells) £30,000. The business was, of course, left to his son bearing the same Christian name. John Walsh, senior, is said to have been the first to stamp pewter plates for music instead of using engraving, the date for this is fixed at 1710, but the statement (which appears to have originally emanated from Hawkins) is too indefinite to altogether accept without some examination.

As it is manifestly impossible to give, within the limits of the present volume, a satisfactory bibliographical list, the early or more curious of the father's works are here recorded, with some few notes as to his general pieces.

In the early time many of his title pages are elaborately engraved, as "The Monthly Mask of Vocal Music," etc., others also have title-pages so arranged as to serve for many works as the centre is left blank and a separate plate used for lettering. There are at least four which were thus made available, three being folio and the other in oblong 4to. One of the most beautiful of the Walsh title pages I have seen is that to Spenser's "Amoretti," by Dr. Greene, a copy being in my own library. At a later date both father and son contented themselves with plain boldly lettered titles, strong and deeply engraved. With the exception of probably less than half-a-dozen smaller works, the Walsh publications are from etched, engraved, or stamped plates. I think that much of the early music work of all publishers was produced by etching with acid, a general touching up with the graver following. It would be by far the easiest method, and I think there is every indication of it.

As before mentioned Walsh, senior, published most of Handel's music composed before 1736, and his son continued with the rest as it was written. The elder also issued many of the Italian operas before Handel's arrival in England. He published also great quantities of Sonatas, Concertos, etc., by all the leading musicians, and hundreds of single half-sheet songs

He early commenced to issue yearly sets of twenty four country dances, and these also collected into larger volumes. The dances were issued in regular order right down through Randall's time, all printed in oblong 8vo. The collected volumes, which contained a re-issue of the yearly sets, were at first named "The New Country Dancing Master," and afterwards "The Compleat Country Dancing Master." Two books bearing this latter title were printed from type in 1718 and 1719, and issued in the precise style of the later copies of Playford's "Dancing Master"; the contents in fact were almost identical and no doubt intended to intercept the sale of the original, Walsh more than once, in his early time, copied Playford's books so far as title was concerned more or less closely, as:—"The Division Violin," and "The Lady's Entertainment or Banquet of Music. Yearly minuets were also issued serially and sets of "Caledonian Country Dances," in oblong 16mo.

- 1696 A Collection of new Songs, set by Mons. Nicola Matteis, made purposely for the use of his scholars..Fairly engraven on copper plates, printed for J. Walsh, musical instrument maker in ordinary to his majesty at the Harp and Hoboy, in Catherine Street, in the Strand, and Mr. Hare, in Freeman's Yard, in Cornhill, 1696, 1st and 2nd books, folio.  
A copy sold at Rimbault's sale.
- 1700 Six Sonatas or Solos....Composed by Mr. Wm. Crofts and an Italian Mr.....London, printed for and sold by John Walsh, musical instrument maker in ordinary to his majesty, at the Golden Harp and Hautboy, in Katherine Street, near Somerset House, in ye Strand, and John Hare, musical instrument maker, at ye Golden Viol, in St. Paul's Church Yard, and at his shop in Freeman's Court, Cornhill, near ye Royall Exchange, 1700, folio.
- C. 1700 Bononcini's Ayres in three parts, as Almands, Corrants, Preludes, Gavotts, Sarabands, and Jiggs, with a thorough bass for the Harpsicord....London, printed and sold by I. Walsh, musical instrument maker in ordinary to his majesty, at the Golden Harp and Hoboy in Catherine Street, near Somerset House, in ye Stand, and I. Hare....at the Golden Viol, in St. Paul's Church Yard, and at..Freeman's Yard, oblong folio. (*Taphouse.*)
- C. 1705 Select Preludes and Volientarys for the violin, being made and composed for the improvement of the hand, with variety of compositions by all masters for that instrument..... printed for I. Walsh, servt to her Ma'tie, at ye Harp and Hoboy, in Katherine Street, near Somerset House....and I. Hare, at ye Golden Viol, in St. Paul's Church Yard, or at his shop in Freeman's Yard, oblong 4to. (*Glen.*)
- C. 1705 The first part of the Division Violin, containing a collection of divisions upon several excellent grounds and chacons, by the most eminent masters..(same imprint), oblong 4to. (*Glen.*)

- C. 1705 Songs in the opera called *Arsinoe*, London, printed for J. Walsh, servant to her Majesty, at the Golden Harp and Hoboy, in Katherine Street, near Somerset House, in the Strand.
- 1707 The Union, Mr. Isack's new dance, performed at Court on her majesty's birthday, 1707....London, printed for J. Walsh, at ye Harp (*sic*), in Catherine Street, and J. Hare, at ye Viol and Flute, in Cornhill, and P. Randall, at ye Violin and Lute, without Temple Barr, in ye Strand, oblong 8vo. (*Taphouse.*)
- 1708 *Lyra Davidica* or a collection of Divine Songs and Hymns, partly new composed and partly translated from the High German....engraved on copper plates..London, J. Walsh, servant to her majesty, at the Harp and Hoboy....J. Hare ....Golden Viol and Flute, in Cornhill....and P. Randall, at the Violin and Lute, by Paul's Grave Court, 1708, small 8vo.
- C. 1709-10 The Bottle Companions or Bacchanalian Club, being a choice selection of merry making songs....London, printed for J. Walsh, and P. Randall, at the Harp and Hoboy, in Katherine Street, by Somerset House, in the Strand, and at the Violin and Flute, by Paul's Grave Head Court, without Temple Bar, and J. Hare, at the Golden Viol and Flute, in Cornhill.
- 1708 Twenty-four new Country Dances for the year 1708, with proper new figures or directions to each dance, the whole fairly engraven and carefully corrected. Note.—The New Country dancing Master is published containing ye Country Dances for three years past; price 1s. 6d. (woodcut frontispiece). Oblong 8vo. (*Taphouse.*)
- 1711 to Twenty-four New Country Dances for the year 1711....
- 1718 Note.—The 1st and 2nd volumes of ye New Country Dancing Master is re-printed, oblong 8vo. Ditto for 1713; ditto 1714; ditto 1716; ditto 1718.

These five last named are in the British Museum. On the volume for 1718 is advertised "Note, there is lately published a new edition of the great dance book containing 364 Country Dances in a new character and more correct than the former edition." I have not seen any copies of Walsh's yearly dances between those for 1718 and for 1742, in which latter the character of the dance book has varied. I have, however, in my own library a bound collection of 12 yearly dances, evidently issued by Walsh which must be those dating from about 1728, titlepages are however absent.

- 1718 The Compleat Country Dancing Master, containing great variety of dances, both old and new....London, printed by H. Meere for I. Walsh....and J. Hare..1718, oblong 8vo.  
This is the volume advertised above.
- 1719 Ditto 2nd volume, dated 1719.  
(These two are type printed and are practically copies from Pearson and Young's "Dancing Master.")
- 1731 The Compleat Country Dancing Master, containing a great variety of dances, both old and new..1731.

(This is a different work ; it is engraved. Other volumes of a book with this title are the yearly dances bound together. In 1742 and 1745 it was advertised as being in 3 volumes, and again in 1748 as "containing 1,000 old and new Country Dances in 3 volumes." In 1750 as being in 4 volumes ; in 1765 as in 6 volumes, and on Randall's dances in 1772 as being in 7 volumes).

- C. 1730 Caledonian Country Dances, being a collection of all the celebrated Scotch Country Dances now in vogue, oblong 16mo.

(These were in a different shape and style to the others. In 1742 there were 3 volumes or books ; in 1748, 4 volumes ; in 1760, 8 volumes ; in 1765, 9 volumes, and in Randall's dances they are advertised as being in 10 books. Four of the earlier sets are in my own library).

Besides these and other volumes of dance music Walsh also published yearly sets of minuets, afterwards gathered into volumes.

- 1716 The Merry Musician, or a Cure for the Spleen, being a collection of the most diverting songs and pleasant ballads ; Part I, small 8vo, 1716.

(The first volume is type printed by H. Meere ; three other volumes followed :—the second, *circa* 1728 ; third, *circa* 1730 ; fourth, *circa* 1735 ; all these latter ones are engraved.

- C. 1730 The Catch Club or Merry Companions, being a choice collection of the most diverting catches for three or four voices, composed by the late Mr. Henry Purcell, Dr. Blow, &c., 1st part. .London, I. Walsh, servant to his majesty. . . . (No. 297), oblong4to, and 2nd part (No. 298) ; (An oblong folio edition, later by John Walsh, Junr).

- 1734 The British Musical Miscellany, or the Delightful Grove, being a collection of sixteen English and Scotch Songs. . . . published for March, 1734 (No. 511) 4to.

(This was a monthly publication, afterwards collected, with a fresh title page, into six volumes.)

Limited space forbids the extension of this list, which might have included a great number of scarce and curious publications as well as those that are better known.

**Walsh, John, junr.** On the death of his father on March 13th, 1736, John Walsh, junr., succeeded to the business, which, well established then, was pushed forward with even greater vigour than in his father's day. He continued business relations with Handel and published all the compositions of this master that were offered to the public. As before stated, the "Messiah" was an exception and it did not see the light until Randall & Abell issued it. The son does not appear to have held the appointments of music and instrument seller to the sovereign, which his father enjoyed ; at any rate if he did he does not seem to have proclaimed this. There is scarcely an imprint of the

elder Walsh's that does not mention the royal patronage, while among the vast mass of Walsh publications which I examined, I have never seen it used on any but one that can be considered to be of the son's issue. This solitary exception is:—"Twelve Sonatas for two Violins...by Wm. Boyce, composer to his majesty, printed for the author and sold by I. Walsh, musick printer and instrument maker to his majesty ...1747" (*Taphouse*). It is possible that this imprint may be due to the use of an old plate re-engraved, or that the original publication was earlier and re-issued from the older plates, with the addition of a date in 1747. Whatever be the cause, the fact remains as above stated.

Walsh, junior, published much the same character of music as his father, and this was comprehensive enough to include all kinds. He issued sets of Vauxhall and other songs by Dr. Arne, and Boyce, under such titles as "Lyra Britannica," "The Agreeable Musical Choice," &c., in several folio books. He continued the issue of the yearly sets and the larger collections of Country Dances and minuets. He published also the operas "Thomas and Sally," "Love in a Village," "Midas," with others in oblong folio. A smaller edition of some of the earlier ballad operas in octavo include, "The Devil to Pay," "The Jovial Crew," etc. All these were in addition to a vast quantity of instrumental music and other miscellaneous pieces.

He died on January 15th, 1766, and was buried, as his father doubtless was, at St. Mary's, in the Strand, on the 21st as recorded in the following:—

"1766, January 15th, Mr John Walsh, in Catherine Street, in the Strand, the most eminent music seller in England.—(*Universal Museum*, 1766).

January 15th, died Mr. John Walsh, the most eminent music seller in the Kingdom.... January 21st, Mr. John Walsh was interred with great funeral pomp at St. Mary's in the Strand. It is said he died worth £40,000.—(*Public Advertiser*, 1766).

On the death of Walsh the shop seems to have been immediately taken over by William Randall and a person named Abell. Whether Randall was a son of the P. Randall early associated with the elder Walsh, I am unable to say, but I would certainly hazard the supposition that there might be some connection by marriage between the Randall and the Walsh families, which would account for so valuable a business being handed over to him. So with regard to Abell, which might be the married name of a daughter of the elder Walsh's. Some search in the parish registers of St. Mary's might reveal this more fully.

Randall & Abell no doubt contented themselves with merely selling the old stock or re-printing, for I have only seen two imprints of theirs. Afterwards Randall had possession of the premises alone and at his death his widow held them till they were taken over by Wright & Wilkinson. With this latter firm ended the history of this famous house.

**Ward, George.** Published "A Collection of Favourite Irish Airs, arranged for the harp or pianoforte, by S. Holden... London, published by George Ward, 90, Lemon Street, Goodman's Fields, and may be had of the principal music sellers in England and Ireland"; folio, *circa* 1818 (*Glen*).

**Warrell, W.** A music seller and publisher who gave his address as "Surrey side of Westminster Bridge," or "Near Astley's Theatre, Westminster Bridge." He flourished about 1780 and issued sheet music, including songs from "The Widow of Delphi" (1780), and Tom Paine's "Death of General Wolfe." He also published several small oblong volumes as "Warrell's Pocket Companion for the German Flute," *circa* 1785, and another similar one for the harpsichord. On certain of his publications the firm is given as Warrell & Co. They printed on the back of sheet music a lengthy advertisement drawing attention to their "improved musical instruments, wholesale and retail, and for exportation, at their manufactories or warehouse." It is, however, doubtful if they were the extensive manufacturers of pianofortes, etc., which they here claim. The Musical Directory, 1794, gives: "Warrell, organ builders, 17, Bridge Street, Lambeth."

**Watkins, Zach.** Was for a short time only, about 1665, in partnership with the elder John Playford, "at their shop in the Temple." (See page 94.)

**Watlen, John.** A composer and music seller who, having become bankrupt in Edinburgh near the close of the century, removed to London, where he taught "singing and the pianoforte in the tasteful method." Most of his title pages also inform us that he was "late of the Royal Navy." It is possible that his first London address (about 1803-5) was 3, Upper James' Street, Golden Square, as this is given on a sheet song printed for him at Edinburgh and sold by the author at the address named. In 1807 he had removed and was again in business, his new address being 5, Leicester Street, Leicester Square. He pub-

lished sheet songs, etc., and claimed to be "patentee of the oblique pianoforte, so much admired for its full and melodious tone, the only patent piano now extant"; he also advertised that he was "pianoforte maker to the Royal Families of France and the Netherlands." He probably did not remain long in this London business. He seems to have had, at a prior date, some connection with the firm Cobb & Watlen. (See also his name in the Edinburgh section).

**Watts, John.** A bookseller and printer in Wild's Court, Lincoln's Inn Fields. He was established here before 1726 alone, and in conjunction with Jacob Tonson published poems, plays and miscellaneous works. The introduction of the English opera at Lincoln's Inn Theatre brought Watts a brisk trade in the publication of the ballad operas performed there. His first musical work appears to have been an octavo edition of the "Beggars' Opera," which has the "music engraved on copper plates," and is dated 1728. There is also a quarto edition much better printed and engraved; one marked as the third edition is dated 1729. After the first publication of the "Beggars' Opera," he followed up with "The Quaker's Opera," 1728, and about thirty others as they were acted; all in octavo. The operas have the musical airs inserted in the text over the new song, while the old name of the ballad tune is retained. The music is cut in wood and as some of the favourite airs ran through many of the operas, the same block served over and over again. The old airs thus preserved in Watts' editions of ballad operas reach to a great number, and have much interest for musical antiquaries. His editions of the opera range in date between 1728 and 1733, after which latter date the ballad opera began to decline. I have met with but one solitary exception, "An Hospital for Fools," printed by Watts in 1739. After Watts' death some of the most favourite ones were reprinted in the same style, with the music apparently from the same wood blocks, by J. & R. Tonson; these are octavo and bear (in the copies I have seen) the date 1765.

The only other musical work published by Watts that I know is his well known "Musical Miscellany in six volumes." The first two of these were issued in 1729; the third and fourth are dated 1730, and the fifth and sixth 1731. All the music is cut in wood and unlike that in the ballad operas the airs have basses. In 1750, John Watts was probably dead, for in that year a bookseller named Wren must have bought the remaining stock of the "Musical Miscellany," which he

re-issued with a fresh name and title page to each volume. Volume 3 is "The Harp or Musical Miscellany, printed for and sold by J. Wren, at the Bible and Crown, near Great Turnstile, Holborn, 1750." "The Spinnet" is Watts' 4th, and "The Violin" the 5th. Benjamin Franklin, when he first came to London in 1726, worked for a short time as journeyman in Watts' office.

The following is a list of all John Watts' musical works I have found, which, with the exception of the "Musical Miscellany," are all ballad operas or plays, mostly with the music cut in wood.

- 1728 The Beggars' Opera, music engraved, also several editions in quarto.
- 1728 The Quaker's Opera.
- 1729 The Provok'd Husband (with 3 music blocks); Momus Turned Fabulist; Village Opera; Love in a Riddle; Cobler's Opera; Damon and Phillida; Author's Farce,
- 1730 Female Parson, or Beau in the Sudds; The Lover's Opera, 3rd edition; The Fashionable Lady; Patie and Peggy; The Chamber Maid; Robin Hood; Flora.
- 1731 Silvia, or the Country Burial; The Jovial Crew; The Highland Fair; The Generous Freemason; The Grub Street Opera.
- 1732 Amelia; The Devil to Pay; The Lottery; The Mock Doctor; Acis and Galatea.
- 1739 An Hospital for Fools.
- 1729-31 The Musical Miscellany, being a collection of songs, set to the Violin and Flute by the most eminent masters, volume the first. . . . Printed by and for John Watts, at the Printing Office in Wild's Court, near Lincoln's Inn Fields, 1729, 8vo.; 2nd, 1729; 3rd and 4th, 1730; 5th and 6th, 1731. The later volumes after the second have basses set to the airs and a slightly varied title.

**Waylett, Henry.** At the "Black Lyon," in Exeter Change; was probably established about 1745. He published half-sheet songs, flute and violin tutors, country dances, etc. He was also a musical instrument maker, or at any rate his name occurs on violin labels. He was in business in 1749 and 1751, and was succeeded by Richard Bride, who published "Lovely Nancy, with variations for the harpsichord, by Mr. Geo. Kirshaw, London, printed for Richard Bride, at the Black Lyon, in Exeter Change," *circa* 1766-70.

- C. 1745-6 A New Song in honour of the King of Prussia, set to music by Mr. Bryan. . . . Printed for Henry Waylett, at the Black Lyon, in Exeter Change (half-sheet song; also others bearing Waylett's name),

- C. 1745 The Compleat Tutor for the German Flute... with a choice collection of ye most celebrated airs... printed and sold by Henry Waylett, in Exeter Change, 8vo.

Frontispiece of gentleman playing flute, altered from that to Simpson's "Delightful Pocket Companion for the German Flute."

- C. 1745-50 VI Solos for a German Flute, Violin, with a thorough Bass for the Harpsichord. Composed by Mr. Thos. Davis, folio (same imprint).

- 1751 Twenty four Country Dances for the year 1751 (same imprint), where may be had 24 dances, all by Mr. Thos. Davis, oblong 8vo.

Wilson's "Compleat System of English Country Dancing" mentions and gives the contents of Waylett's dances for 1749. (*Rev. S. Baring-Gould*).

**Waylett, Francis.** I have only seen one publication bearing this name. He was probably a son of the above Henry Waylett, though was at a different address.

- 1756 The Muse's Choice, a favourite collection of Songs, set for the Violin, German Flute, and Harpsichord, by Mr. Joseph Bryan. Book 1st, London, printed for and sold by Francis Waylett, at his music shop, opposite Suffolk Street, near Pall Mall, 1756, folio. (*Taphouse*).

**Welcker.** This family of music publishers was of some degree of importance during the last half of the 18th century. The founder of the firm, Peter Welcker was publishing in 1769, and no doubt many years earlier. His shop was in Gerrard Street, St. Ann's, Soho, which was afterwards numbered 17. He is said to have died in 1775, but his widow may have kept on the business in Gerrard St., probably under the management of James Blundell, who married into the family and afterwards set up business on his own account. In 1776, or prior, John Welcker (a son probably) was in business at 9, Haymarket, opposite the Opera House, and from here he issued several books of opera dances, etc. In 1777 the number was changed to 10, Haymarket, and John Welcker retained this shop until near the end of the year 1780, when he removed to 18, Coventry Street, leaving the Haymarket business to James Blundell (his brother-in-law). John Welcker was publishing at the Coventry Street address in 1785, but I have not ascertained the precise year of the stoppage of his business. Some confusion may very easily arise as to the dates of the family's publications, for the imprints seldom give more than the surname with, or without, the address. There is attached to Eastcott's Sonatas, which are dated January 1773, a list of about five hundred publications "printed for and sold by Peter Welcker. The earliest

dated work of his I have seen is Hooks' "Vauxhall Songs for 1769," folio. His other publications consist in a great measure of instrumental music by foreign composers, including John Christian Bach, Giardini, Fischer, Kammell, Vento, and others. He published also some operas and much Italian and English music. One publication is notable; "The Musical Curiosity, or Tabular system, whereby any person, without the least knowledge of music, may compose ten thousand different minuets in the most pleasing and correct manner, a real curious and pleasing work, price 2s. 6d." This very desirable half-crown's worth was revived a few years ago for the production of waltzes and polkas, a quantity of cards, each holding a sequence of notes and arranged at will is the whole secret of so prolific a composition. Peter Welcker's half-sheet songs are frequently merely stamped P. W.

John Welcker's publications include a number of collections of dances, danced at the Opera House, ballets, &c., generally in oblong quarto. He also added a fourth volume to "Clio and Euterpe," and re-published the other volumes from the old plates. He of course issued other works of much the same character as his father's.

**Wessel & Stodart.** They were principally importers of foreign music, but published sheet music on their own account from Rossini's Operas, &c. Their address in 1824 was 1, Soho Square.

• **Wheatstone, Charles.** Published sheet music, &c., towards the end of the 18th century, though the firm Wheatstone & Co. is said to have been first established about 1750. Three early addresses of his are 83, St. James Street, near the Palace, 14, Corner of Castle Street, Leicester Square, and 3, Bedford Court, Covent Garden. I cannot fix the position, in regard to priority, of these; they probably stand as here set down, but he could not have been very long at either address. They each occur on sheet music published near the junction of the two centuries.

In 1806 the directory shows that he had removed to 436, Strand, and from there most of his work issued. In 1815 the firm was Wheatstone & Co., and the directory gives the same address until at least 1830. The firm is said to have been at 20, Conduit Street, Regent Street, from 1823 down to to-day. Sheet music and a harp-lute tutor have this imprint. One of the best known works published by Wheatstone & Co., 436, Strand, is a collection of Glees and Catches named "The Harmonist," in nine volumes, large octavo, *circa* 1805-10.

Another companion work in one volume is "The Naval and Convivial Vocal Harmonist," having a portrait of Nelson on title, same size and imprint. There were also other collections of pieces of songs, and much sheet music. Charles Wheatstone is said to have been the inventor of the Concertina which he patented June 19th, 1829.

Another publisher and instrument maker named William Wheatstone was probably a relative and possibly may have ultimately become connected with the firm.

**Wheatstone, William.** Perhaps a relative of the foregoing. He was a professor of and a manufacturer of German flutes, in the improvement of which he held some patent. In 1821 he was at 128, Pall Mall (in the directory this number is, by a misprint, made 118), and in 1823 at Charles Street, St. James. In 1825 and 1826 he had removed to 118, Jermyn Street. With the first and the second named addresses on the imprints he published some numbers of "Favourite Melodies of Various Nations, for the German Flute," large 4to, *circa* 1822-3. It is possible he afterwards became associated with the firm Wheatstone & Co., as the house in 1853 stands as William Wheatstone & Co., 20, Conduit Street.

**Wheble, John.** A bookseller who at one time printed and published a "Lady's Magazine," in which appeared every month a piece of type printed music. He also issued a song book (having a few pages of music at the end) entitled "The New Merry Companion, or Complete Modern Songster, London, printed for John Wheble, 24, Paternoster Row," 12mo. In 1795 he had removed to 18, Warwick Lane, and he remained here until at least 1812.

**Whitaker, Maurice.** He followed Henry Thorowgood at a music shop in the Royal Exchange, about the year 1766 or 1768. He published some half-sheet songs which are merely stamped with the initials M. W., and issued also "A Complete Tutor for the German Flute...printed for and sold by Maurice Whitaker, musical instrument maker, under the Piazza, near the north gate of the Royal Exchange, opposite Bartholomew Lane, London: where may be had all sorts of musick and musical instruments, with books of instructions for each," large 8vo. A copy belonging to Mr. J. Glen has a former owner's name and the M.S. date, 1773. He probably used Thorowgood's old plates for the few publications he issued.

**Wigley, John & Charles.** John Wigley was a music and instrument seller established in 1786 at 15, Coventry Street, Haymarket. He was here in 1802, but in 1806 and 1807 he had removed to 11, Princes Street, Hanover Square. His name with the Coventry Street address occurs with other music sellers on a small oblong volume "The Gentleman's Pocket Companion for the German Flute," *circa* 1799.

Charles Wigley was, in 1802, in a partnership—Wigley & Bishop, music sellers, at 6, Spring Gardens, Charing Cross. He was also a jeweller at the same place of business, and in 1806 was in business alone at the same shop which was then named "The Repository of Fashion." In 1811 he had removed to 204, Strand, and from this place were issued three or more small oblong volumes of songs and airs for the flute—"Wigley's Pocket Companion for the improved octave Flageolet, Violin, and German Flute.....London, printed for C. Wigley, at his musical instrument manufactory, 204, Strand," oblong 16mo, *circa* 1810. In 1812 he had removed to 151, Strand. In 1794 there was a Wigley, music seller, in Whitehall.

**Wilcox, J.** Was at the sign of Virgils Head against the new Church in the Strand. He published in 1737 a treatise on Thorough Bass by J. F. Lampe, and in 1738 the opera of "The Dragon of Wantley," followed in 1739 by "Margery." He published also a concerto called "The Cuckoo," but little else.

**Williams, Thomas.** Was in business at 29, Tavistock Street, Covent Garden, and then at 2, Strand, before 1820, where he remained until at least 1827, publishing sheet music, etc.

There were also others of the same surname in the trade, whether connected with the foregoing or not I am unable to say.

L. Williams, 41, Duke Street, Little Britain, published "Barney Brallaghan's Courtship," sheet song, *circa* 1825.

J. Williams, 123, Cheapside, corner of Wood Street, published a Violin Tutor.

B. Williams had, at different times, many addresses, as 19, Cloth Fair, Smithfield, 30, Cheapside, 11, Paternoster Row. In more modern years the firm, B. Williams & Co., were still in Paternoster Row. During the forties B. Williams published a series of small oblong books of airs for the flute, violin, etc., with the title "Williams' Scrap Book."

**Williamson, T. G.** His address was 20, Strand, and he flourished about 1790. He published a collection of "Twelve Country Dances and Cotillions, by Kotswara, printed and sold by T. G. Williamson, 20, Strand," oblong 8vo. (British Museum). This work and a bound volume of a great number of single sheet songs (in my own library) each one bearing the imprint "London, printed and sold by T. Williamson, at his music shop, print and fancy warehouse, 20, Strand," are the only publications of his which I have seen.

**Willis & Co.** J. or I. Willis was a Dublin music seller and publisher who, up to about 1825, merely employed an agent, M. A. Burke, 22, Southamp-ton Street, Strand, for his London trade. At this time, how-ever, a company was formed, who, still keeping on the Dublin premises at 7, Westmoreland St., established themselves in a room or rooms in the Egyptian Hall, Piccadilly.

They retained this address until 1827, but shortly after-wards removed to 55, St. James Street, from whence most of their publications issued. They published a vast mass of sheet music, and among larger collections, two volumes of the "Tyrolese Melodies," which were the songs sung by a family of Tyrolese singers who came to London in 1827. Moscheles arranged the music and William Ball translated the songs into English verse. One of these gained an immense popularity—"The Merry Swiss Boy," and Willis & Co. sold it in sheet form with a lithographic vignette at the head. The song must have brought a fortune to somebody.

There was an Isaac Willis, music seller, at 119, New Bond Street, in 1853.

**Wilson, Robert.** Published in 1614, "The Maske of Flowers, presented by the Gentlemen of Graies-Inne, at the Court of Whitehall, in the Banquetting House, upon Twelwe Night, 1613.....London, printed by N. O., for Robert Wilson, and are to be sold at his shop at Graies-Inne, Newgate, 1614," 4to. There are six leaves of music at the end. For full title and other particulars see Rimbault's "Bibliotheca Madrigaliana," p. 43.

**Windet, John.** An Elizabethan printer of repute who lived at the sign of the White Bear in Adling Street, near Bernard's Castle. In the year 1594 he was at the Cross Keys, near St. Paul's Wharf. He is said to have been in business from 1586 to 1651 (Johnson's "Typographia"), but this is evidently a mistake. From 1592

onwards he printed many editions of Stenhold's "Psalmes" in all sizes. His other works include:—

- 1604 Songs of Sundrie Kindes...newly composed and published by Thomas Greaves...London, Imprinted by John Windet, dwelling at Powle's Wharfe, at the signe of the Crosse Keyes, and are there to be solde, 1604, folio.
- 1605 The First Part of Ayres, French, Pollish, and others...composed by Tobias Hume...1605, folio. Same imprint.
- 1606 An Houres Recreation in Musicke, apt. for Instrumentes and Voices...by Richard Alison... London, printed by John Windet, the assigne of William Barley, and are to be sold at the Golden Anchor, in Pater Noster Row, 1606, 4to.
- 1606 A Booke of Ayres with a Triplicite of Musicke...by John Bartlet...Printed by John Windet, for John Browne.. 1606, folio.
- 1606 The Second Set of Madrigales to 3, 4, or 5 parts, apt. for Viols and Voices...by Michael East...printed by John Windet, the assigne of Wm. Barley, 1606, 4to.
- 1606 Funeral Tears, for the death of the Right Honourable Earle of Devonshire...by John Coprario...printed by John Windet..for John Browne..1606, 4to.
- 1607 Captaine Hume's Poeticall Musicke, principally made for two basse Viols...Composed by Tobias Hume, London, printed by John Windet, 1607, folio.
- 1607 The Description of a Maske, presented before the Kinges Majestie at Whitehall, on Twelfth Night last....John Windet, for John Browne, 1607, 4to.
- 1607 The First Set of Madrigals, of 3, 4, 5, 6, 7, 8 parts for Viols and Voices...Robert Jones, London, Imprinted by John Windet, 1607.

For full titles see Rimbault.

**Wolfe, John.** A notable early printer. He lived at Paul's Chain and in Distaff Lane, with a shop in Pope's Head Alley, off Lombard Street, in 1598. He printed several musical works most or all of which were versions of the Psalms. They include:—"Musicke of six and five partes, made upon the common tunes used in singing the Psalms...by John Cosyn," 1585, oblong 4to. Fetherstone's "Lamentations," 1587, 8vo., and several editions of Stenhold's "Psalms."

**Wornum, Robert.** The first Robert Wornum is said to have been born in 1742, and to have died in 1815. He succeeded to the business carried on by J. & G. Vogler, in Glasshouse Street. He published from this address some small books of dances including "Six New Cotillions and Six Country Dances, with three

favourite Minuets...by Nicholas Le Maire...London, printed for R. Wornum, Glasshouse Street, Burlington Gardens," small oblong. He is said to have left here for 42, Wigmore Street in 1777, and is set down in the Musical Directory for 1794 as violin and violoncello maker. He remained at this address for many years and issued sheet music.

After the death of the elder Robert Wornum, his son of the same Christian name carried on the business and between 1811 and 1842 took out several patents for improvements in the pianoforte, to the manufacture of which he and his successors principally directed their trade. In 1853 the firm was at 16, Store Street, Bedford Square, and it is still an important one in the pianoforte trade.

**Wright, Daniel,  
senior & junior.**

Though generally considered as but one, there were two music sellers of this Christian and surname, father and son, and their publications contain much curious matter. So far as I may surmise Daniel Wright was established at the beginning of the eighteenth century, though the earliest date I can definitely find for him is 1709. His shop was next door to a celebrated tavern—the "Sun"—the one in Holborn, for there were two hostelries of that name, both famous. Wright's shop was at the corner of Brook Street, between Gray's Inn Lane and Furnival's Inn on the northern side of Holborn. He styled himself maker of musical instruments, and no doubt he did a large music selling trade. Like the rest of the music trade he had engraved slips, which he pasted over the imprints of music sold by him but not of his own publication. One of these over a dance book issued by John Walsh is: "Sold by Daniel Wright, musical instrument maker, next door to the Sun Tavern, near Brooke Street, in Holborne, 1709." Wright and the elder Walsh appear to have been, in a great measure, rivals, and as Walsh, in his early day, copied more or less closely the titles of Henry Playford so Wright did the same by Walsh. Wright for instance issued "The Monthly Mask of Vocal Music," which is precisely the same title as Walsh used for a similar work, and Wright for this same work has engraved a rough copy of one of Walsh's pictorial title pages. Wright also published a "Merry Musician," and a British Musical Miscellany, or Delightful Grove," titles which Walsh had used before him. I have also found that he made direct copies of the small oblong dance books, which Walsh issued about 1714, etc. Did more examples of Wright's pub-

lications exist further instances might be pointed out. So far as I have yet found Daniel Wright, the elder, did not use any sign or emblem for his shop, though his son, when he set up in business for himself, used at least two different ones. It is probable that Daniel Wright, the elder, gave up business or died sometime near the year 1734. Meanwhile his son Daniel had, perhaps about 1725, established himself in St. Paul's Church Yard, at the sign of the "Golden Bass," which may, or may not, have been the shop J. Clarke and John Hare had held under the sign "The Golden Viol." For some years the Wrights' published works in conjunction and these have the two names and addresses on the imprint. About 1735 Daniel Wright, junior, changed his sign to the "Violin and Flute." but as he was still on the north side of St. Paul's Church Yard it is probable that he did not remove from the premises. I have not found out when he ceased business, but it was most likely before 1740.

Whether the whole or part of his stock-in-trade was bought by John Johnson, of Cheapside, I am unable to say, but Johnson certainly re-published two volumes of Country Dances in oblong 8vo, which were entitled "Wright's Complete Collection of Celebrated Country Dances," vol. 1st and 2nd. The preface to volume one is signed D. Wright, and the two volumes are advertised on one of Wrights' books.

Publications by either of the two are not common; the following, except otherwise stated, are in the library of Mr. Taphouse.

C. 1710 Lessons for the Harpsichord or Spinet, viz. Almands, Corants, Sarabands, Airs, Minuets, and Jiggs, composed by Mr. Baptist Lully....London, printed and sold by Daniel Wright, musical instrument maker, and musick printer, next the Sun Tavern, the corner of Brook Street, in Holborne, oblong folio.

1714 The Godolphin, Mr. Isaac's new dances, performed at Court on her Majesty's birthday, 1714. The tunes composed by Mr. Paisable, to which are added all the new Minuets, Rigadoons, Pasbys, and French Dances, danced at Schools and public entertainments at most of the Courts in Europe....Price 6d.; London, printed for and engraved by D. Wright, next dore to ye Sun Tavern, at Brooke Street end, near Holborn bars, and Mrs. Miller's, at ye Violin and Hoboy, on London Bridge; oblong 8vo.

1718 The Monthly Mask of Vocal Musick, or the newest songs made for the theatres and other occasions....Published for January, 1718, price sixpence....London, printed for and sold by Daniel Wright, musical instrument seller, next door to the Sun Tavern..folio.

A pictorial title similar to that used by Walsh for his "Songs in Hydaspes."

- C. 1720 An Extraordinary Collection of Pleasant and Merry Humours, never before published, containing Hornpipes, Jiggs, North Country Frisks, Morriss, Bagpipe-hornpipes, and Rounds, with several additional fancies added, fit for all those that play publick. . . . London, printed for and sold by Daniel Wright, musical instrument seller, next door to the Sun Tavern, near Brooke Street, Holborne. Entered in the Hall, according to Act of Parliament; oblong 8vo. (*British Museum.*)

Chappell (p. 544) says that there were three publications under this title; one entered in Stationers' Hall in 1713.

- C. 1720 The Musical Pocket Book, containing an Extraordinary Collection of the newest and best lessons of English and Italian Aires, Preludes, Allenands, Corants, Minuets, and Jiggs; also some of the most celebrated song tunes, with their symphonys, taken out of the most choicest operas. . . . Price 1s. 6d. . . . Published without leading strings for ye use of those persons that can go alone. . . . London, printed for and sold by Daniel Wright, musical instrument seller, next door to ye Sun Tavern, ye corner of Brook Street, in Holborn near the barrs, oblong 8vo.

(A preface gives the reason of the curious mention of leading strings; the work is simply published without the usual pages of instructions, common in such collections.) There is advertised in this volume a Collection of Scotch Tunes, a book of Hornpipes, and Corelli's Solos.

- C. 1726-7 Aria di Camera, being a choice collection of Scotch, Irish, and Welsh Aires for the Violin and German Flute, by the following masters, Mr. Alexander Urquhart, of Edinburgh, Mr. Dermot O'Connar, of Limerick, and Mr. Hugh Edwards, of Carmarthen. . . . London, printed for Dan. Wright, next the Sun Tavern, in Holborn, and Dan. Wright, junior, at the Golden Bass, in St. Paul's Church Yard, small 8vo.

With frontispiece (a work of much interest).

- 1732 Minuets and Rigadoons, with Basses for the year 1732, to which is added ye Minuets and French Dances as they were perform'd at Court upon his Majesty's birthday. . . . Cross, Sculpsit. . . . London, printed for and sold by Daniel Wright, musical instrument maker, next door to the Sun Tavern, in Holborn, and D. Wright, junior, at the Golden Bass, in ye north side of St. Paul's Church Yard, near Cheapside, oblong 8vo.

The Quakers' Comical Song, sung by Mrs. Willis at the New Theatre, exactly engraved by Daniel Wright. (Early sheet song, begins "Among the pure ones all." (*British Museum.*))

Another song, referred to by Chappell, is a Robin Hood ballad, p. 395. Stenhouse mentions, p. 58, "The British Miscellany, or the Harmonious Grove, printed for Daniel Wright, Brook Street, London, in November, 1733." There is little doubt that this is a copy of Walsh's better known publication. Mr. Chappell was possessed of a Daniel Wright edition of "The Merry Musician, or a Cure for the Spleen, a collection of English and Scotch Songs," this was included in Quaritch's Catalogue, December, 1887.

Daniel Wright, Junior.

- C. 1725-30 The Second Book of the Flute Master, improved, containing the plainest instructions for learners, with variety of easy lessons by the best masters....London, printed for D. Wright, junr., in St. Paul's Church Yard, near Cheapside, where may be had the 1st and 2nd Collections of Country Dances for the Flute; oblong 8vo.
- C. 1730 The Rover, set by Mr. Betty, organist, Manchester.... Printed for D. Wright, junr., at ye Golden Bass, the north side of St. Paul's Church Yard..Cross, Sculpt. Sheet Song in British Museum, begins: "Tost in doubts and fears."
- C. 1735 The Compleat Tutor for ye Flute, containing the newest Instructions for that instrument, by Daniel Wright, M.M. Likewise a collection of ye most favourite tunes, collected from Ballad Operas; the whole illustrated with proper graces....London, printed for ye author at ye Violin and Flute, the north side of St. Paul's Church Yard; large 8vo; frontispiece. (In my own library).

**Wright & Co.** Hermond or Harman Wright, in partnership with a person named Wilkinson (possibly the Wilkinson who afterwards was a partner with Broderip), succeeded Elizabeth Randall at Walsh's old shop in Catherine Street, Strand; this was some time between 1781 and 1784. John Walsh, the younger, when he died, must have left an enormous stock, and no doubt both Randall and Wilkinson will have sold from it extensively, occasionally reprinting, from the original plates, works in demand. The works of Handel were always saleable, and Wright & Co. re-printed these very largely. They of course re-issued and published works by other composers, and their imprint is found on many detached pieces of music and songs.

In 1789 the directory shows Harman Wright alone at 13, Catherine Street, and he remained here until at least 1799. In 1802 the directory shows that he had removed to 386, Strand; after this I lose trace of him.

**Wybrow, W.** At the "Temple of Apollo," 24, Rathbone Place, a publisher who first came into notice about 1820. He published a great quantity of sheet songs from this date until comparatively late in the century. At an early period the imprint is frequently W. & S. Wybrow. About 1830 W. Wybrow announced that at a recent sale he had purchased the original plates of Dibdin's Songs. These he re-issued and in fact much of his early music appears to have been from earlier plates. In 1853 William Wybrow was at 33, Rathbone Place.

**Young, John.** Was a music seller and instrument maker at the sign of the Dolphin and Crown, in St. Paul's Church Yard, at the west side and at the corner of London House Yard. He must have been established in the last years of the seventeenth century, and though so far as I have seen he published nothing on his own account, yet his name occurs on the imprints of several of the music printers and publishers of his day. The earliest which I know is a half-sheet song in the British Museum, "The Scotch Wedding, or the Lass with the Golden Hair," *circa* 1700, "printed for and sold by I. Walsh, musical instrument maker to his Majesty, at ye Golden Harpe and Hoboy...and I. Hare, at ye Golden Viall, in St. Paules Church Yard...and I. Young, musical instrument maker, at ye Dolphin and Crown, in St. Paules Church Yard." His name is on the 1707 edition of "Pills to Purge Melancholy"; Chr. Simpson's "Compendium of Practical Musick," 1714; "The Merry Musician," volume 2 (*circa* 1728); "The Dancing Master," third volume (*circa* 1728), and the 4th edition of the second volume of the same work. This last is dated 1728. It is probable that Young died about this period, for I have found no later imprints. One of Young's trade labels now before me runs:—"Sold by John Young, Musical Instrument Seller, at the Dolphin and Crown, at the west end of St. Paul's Church, where you may be furnished with al sorts of Violins, Flutes, Hautboys, Bass-Viols, Harpsicords, or Spinets, likewise al Books of Tunes and Directions for any of these Instruments, also al sorts of Musick, Rul'd Paper, and Strings, at Reasonable rates."

Hawkins says that he had a son named Talbot who had attained great proficiency on the violin. This notice of Young may be fitly concluded with the clever and oft quoted catch as printed in the "Second Book of the Pleasant Musical Companion, London, printed by Wm. Pearson, for Henry Playford, 1701; it is generally given as from the 1726 edition:

"A CATCH UPON MR. YOUNG AND HIS SON."—*Dr. Cæsar.*

You scrapers that want a good fiddle well strung,  
 You should go to the man that is old while he's Young,  
 But if this same fiddle you fain wou'd play bold,  
 You must go to his son, who'll be Young when he's old.  
 There's old Young and young Young, both men of renown,  
 Old sells, and young plays the best fiddle in town.  
 Young and old live together and may they live long,  
 Young to play an old fiddle, Old to sell a new song.

# English Provincial Publishers.

## Bath.

**Lintern, J. & W.** Abbey Church Yard. They were music sellers and agents for Cahusac & Sons upon whose imprints their names frequently appear. They published occasionally—one work being: “Ten Country Dances, and four Cotillions...for 1797, printed for and sold at J. & W. Lintern’s Music Warehouse, Bath,” oblong 4to. (*British Museum.*)

**Loder, John David.** A violinist of repute, who was born at Bath in 1793, and died in 1846. He had a music shop at 46, Milsom Street, and published from here pieces of sheet music. One series (about 1820) is “Loder’s edition of Handel’s Songs...carefully adapted from the full score, by J. W. Windsor. Bath, printed and sold by J. D. Loder, at his music and musical instrument warehouse, 46, Milsom Street,” folio. His engraved label, also bearing this address, is found pasted on sheet music. There was also another of the same musical family, A. Loder, who had about the same period a music shop at 4, Orange Grove.

**White, John Charles.** 1, Milsom Street, and 3, George Street, published, about 1818-20, “The Dandy Beaux,” “Vulcan’s Cave,” and other sheet dance music, as well as vocal pieces; much of it composed by the publisher himself.

## Birmingham.

**Broome, Michael.** At the sign of Purcell’s Head, Colmer Row; seems to have been an engraver who published several books of music. I am acquainted with the following:—

C. 1750 A Choice Collection of twenty four Psalm Tunes, all in four parts, and fifteen Anthems, by different authors. . The whole collected, engraved, and printed by Michael Broome, music and copper plate printer, in Colmer Row, near St. Phillip’s Church, Birmingham. (*British Museum.*)

1753 A Collection of Twenty eight Psalm Tunes, in four parts, by several authors, printed to the new version of the Psalms for

the use of the Churches and Chapels in and near Birmingham...collected, printed, and sold by M. Broome, Birmingham, 1753, 8vo. (*British Museum.*)

1757 The Catch Club...collected, printed, and sold by Michael Broome, near St. Phillip's Church, Birmingham, 1757. (*A copy in the library of Mr. S. Reay, Newark.*)

**Smith, Wm. Hawkes.** Temple Street, published at least two humorous sheet songs with music. The titles and body of these are quaintly illustrated and the whole is done in lithography. The two in my own library are "Quadrilling, a favourite song, ascribed to the authors of 'Rejected Addresses,' the decorations designed and executed by William Hawkes Smith, Birmingham..... Printed by the lithographic process by W. Hawkes Smith, Temple Street, 1820." The other is "Washing Day, a proper new ballad for wet weather," similar imprint. An enterprising firm of soap manufacturers seized upon this latter and re-issued it as an advertisement some few years ago.

**Woodward.** "Musical instrument maker and music seller, Birmingham"—engraved label pasted on sheet music about 1790.

## Bristol.

**Howell.** His name as music seller occurs on London published sheet music about 1800. A curious shaped violin bears the label T. Howell, Bristol, 1836.

**Smith, A. P.** Another Bristol music seller whose name is given on a Birmingham sheet song "The Washing Day," *circa* 1820.

## Cambridge.

**Barford, M.** Union Street, a music engraver, copper plate printer, and music seller. He published about 1798 "Barford's Collection of Rondos, Airs, Marches, Songs, etc., for the Pianoforte, Violin, and German Flute," 4 books, oblong 4to.

**Wynne.** A music seller whose name is engraved on Edward Miller's "Elegies," published by Mrs. Johnson, Cheapside, *circa* 1765.

## Cheltenham.

**Hale, C.** 385, High Street. He published at least two books of dances :—"Hale's Selection of Quadrilles, Waltzes, and Dances, composed and arranged for the pianoforte or harp," oblong 4to, with a view of the gardens on title.

## Gloucester.

**Raikes, R.** He was, there is reason to believe, the father of Robert Raikes, the founder of Sunday Schools. The elder Raikes was born in 1690 at Hessle, near Hull, and began life as a printer at York. On removing to Gloucester he founded the "Gloucester Journal." The only musical work bearing his imprint that I know of is in Mr. Taphouse's collection :—"Two Cantatas and Six Songs, set to music by B. Gunn, organist of the Cathedral in Gloucester. Gloucester, printed by R. Raikes, 1736," 4to, title in type printing, music engraved.

## Greenwich.

**Martin, C.** Published a sheet song :—"In Airy Dreams, a favourite song and duet, printed and sold by C. Martin, Greenwich," *circa* 1795.

## Great Milton.

**Wilkins, Mathew.** Published :—"A Book of Psalmody, containing a choice collection of Psalm-Tunes, Hymns, and Anthems, in 2, 3, and 4 parts, by the best masters.....collected, printed, taught and sold by Mathew Wilkins, of Great Milton, near Thame, Oxfordshire," oblong 8vo., *circa* 1740-50, engraved.

## Halifax.

**Jacobs, E.** A printer and bookseller who published a very excellent song book, having the airs to the songs printed from music type. This was :—"The Yorkshire Musical Miscellany, comprising an elegant selection of the most admired songs in the English language set to music...Halifax, printed by E. Jacobs, and may be had of

Binns, Leeds; Peck, York...1800," 8vo. Another work is "Sacred Music, consisting of a new book of Psalmody.....by the Rev. John Chetham...the whole carefully corrected and revised by Mr. Stopford, organist of Halifax, printed and sold at Jacobs' office, near the new Market, 1811," 8vo; music printed from type. These are the only musical works I have found having his imprint. In 1822, E. Jacobs had given place to James Jacobs.

## Huddersfield.

**Lancashire, J.** He printed and published a small volume of songs with the airs printed from type, as under, "The Musical Cabinet, being a selection of the most admired English, Scotch, and Irish Songs, with the music...Huddersfield, printed and sold by J. Lancashire," 12mo, *circa* 1814.

## Leeds.

**Livesey, Christopher.** A Leeds engraver, who, about 1790, engraved several musical works for Henry Hamilton, a music master and composer. One of these is a folio of nine pages: "Four Airs for the Harpsichord, Pianoforte, and Organ, composed by Henry Hamilton, organist, printed for and sold by the author, by Mr. Binns, and Mr. Porter, Leeds.....engraved by Chr. Livesey, Leeds," folio. Another, a folio sheet, with watermark 1801, is "The Duke of York's New March.....by H. Hamilton, and published by permission of his Royal Highness the Duke of York, sold by the author, and at Mr. Porter's shop, Leeds; Livesey, Sc., Leeds." Another song sheet by Hamilton, watermark 1810, is: "Hymns, by the Countess of Essex, published by H. Hamilton." Henry Hamilton, the composer, was a musician and a teacher; his address in 1817 and 1822 was at 8, Low St. Peter's St. Christopher Livesey, the engraver, afterwards associated himself with Butterworth, a well known Leeds engraver. Edward Porter, the music seller and bookseller, had a shop, about 1790, in Briggate, but in 1798 he had removed to Lowerhead Row where, with changes of number, he still remained up to 1837. Porter's stamp is frequently found on music, but I have, as yet, discovered no piece of music which he himself published.

**Muff, Joshua.** He was at one time the principal music seller in Leeds. Before 1817 he held the shop, 17, Commercial Street, now part of the premises of Mr. Jackson, bookseller. Somewhere about 1825, he removed nearer Briggate, 12, Commercial Street, a shop at the corner of Land's Lane, at one time held by Butterworth & Hope, engravers. He removed again to 16, Commercial Street, where, before his retirement from business, he was an insurance agent and a manufacturer of printer's brass rules. About 1846, he sold his business to Messrs. Simms, pianoforte dealers and music sellers, and retired to his house at Headingley. Mr. Muff was a precise old gentleman, and, if I mistake not, a quaker. Muff published many musical pieces in sheet form and in larger gatherings, as :—

- C. 1816-7 The Leeds Quadrilles, as danced at the Assemblies; for the pianoforte, violin, etc., by R. Willis, published by the author and may be had at his house in Providence Row, oblong 4to.
- 1817 A Set of Six Quadrilles, by R. Willis, Leeds....J. Muff, Commercial Street, folio (preface dated 1817).
- C. 1818-9 No. I of an Original Set of Psalm and Hymn Tunes, adapted for the use of Churches, Chapels, and Sunday Schools...by James Ellis, Horsforth, near Leeds. Published by the author and may be had of Mr. Muff, Mr. Sykes, and Mr. Booth, Leeds," oblong 4to.
- C. 1820 Sacred Harmony, being an entire new set of Psalm Tunes, adapted to all the various measures contained in the old, the new, and Dr. Watts' edition of the Psalms, by B Clifford, late 1st West York Militia. Leeds, published by W. Clifford, and may be had of Mr. Muff, Mr. Porter, and Mr. Booth, Leeds, oblong 4to.
- C. 1815 The Fall of Paris, a favourite Quick Steps, as performed by the Duke of Gloster's band; Leeds, published by I. Muff, 17, Commercial Street, half sheet folio; at the back is "March in Blue Beard."
- C. 1815 The Celebrated Irish Melody : Fly not Yet, newly adapted for the pianoforte or harp, by J. White, the words by a Lady. Leeds, printed and sold by J. Muff, 17, Commercial Street, folio sheet song in imitation of Thomas Moore's well known lyric.

**Sykes.** The Sykes family has been for a long time associated with the Leeds music trade, and the business founded by the earlier branches is still in existence. In 1817 William Sykes dealt in music at 18, Burley Bar, and in 1822 with additional premises—Nos. 16 and 18. In 1826, as Sykes & Son, the firm is at 72, Briggate, with the premises still held at Burley Bar (Guildford St.), and shortly before 1837 they remove to 21, Boar Lane. Either the number is

altered or they again change shops, being, in 1845, at 30, Boar Lane (on the south side of the street), and here John Sykes remained until after 1861. The present shop, which has been held for a long time, is at the corner of Bond Street and Albion Street. Sykes & Sons published several musical works; the ones I have seen are:—

- 1828 Modulus Sanctus, a collection of Sacred Music, arranged for 1 or 4 voices, with an accompaniment for the organ or pianoforte, by John Greenwood, late organist of the Parish Church, Leeds. Leeds, published by Sykes & Sons, at their music warehouse, 72, Briggate, 4to; printed date on cover 1828.
- 1830 A Seventh set of Hymn Tunes, to which is added a few suitable for Christmas, by John Fawcett, late of Kendal; Leeds, Sykes & Sons, 1830, oblong 4to, with litho frontispiece.
- C. 1830 Robert's Melodia Sacra, for 1 or 4 voices, arranged by John Fawcett, late of Kendal; Leeds, Sykes & Sons; London, Goulding, 20, Soho Square, and Clementi & Co., oblong 4to.

**Wright, Thomas.** He printed, so far as I have been able to ascertain, the first Leeds musical work and this was in 1787. The book is an edition of Chetham's Psalmody, with the music portion cut in wood. These wood blocks had been used for a prior edition of the same work, dated 1752, and which, though bearing a London imprint, was "Printed for Joseph Lord, at Wakefield"; most likely indeed there printed. The title and imprint of Wright's work is as follows:—

- 1787 A Book of Psalmody, containing a variety of tunes for all the common metres of the Psalms in the old and new versions..with chanting tunes..and fifteen Anthems, all set in four parts, 11th edition, by the Rev. John Chetham. Leeds, printed by and for Thomas Wright, and for John Binns and Wm. Fawdington, Leeds..1787, 8vo. (*In my own library.*)

Thomas Wright had, in 1798, an establishment at "New Street End," and Wm. Fawdington had a shop (in the same year) under the Moot Hall. He was a volunteer in a newly raised corps. John Binns, the most famous bookseller of the trio, had a shop near the corner of Duncan Street, in Briggate, where he sold new and old books, besides being a printer and publisher. He was proprietor and printer of the "Leeds Mercury," and died in 1796.

Another early Leeds music seller who may have published works was William Booth, who, in 1809, had a shop in Mill Hill. In 1817, he was styled maker of musical instru-

ments, at 58, Mill Hill; in 1822, as a Violin and Violoncello maker, 57, Mill Hill. He took his sons into partnership, and the firm had many changes of address. In 1861 Edward Booth, the son, was in the Central Market. The family ranked in the early Leeds musical circles.

Though considerably after the period covered by the present work, mention may be here made of John Swallow, a music type printer, who, before 1837 to after 1861, had premises in the Corn Exchange. He issued several notable works, as: "A Collection of Glees, etc.," in oblong quarto, and "The Deliverance of Israel from Babylon, by Wm. Jackson, of Masham." This is a bulky folio, type printed, and dedicated to Prince Albert.

## Liverpool.

**Hime.** There were two brothers of this name in the music trade:—M. Hime, who established a large business in Dublin, and his brother, Humphrey, who founded almost as large a one in Liverpool; in fact, Humphrey Hime appears to have been the largest of the provincial publishers. The two were in partnership in Liverpool prior to 1790, for the directory for that year gives:—"Hime, M. & H., music warehouse, 56, Castle Street," and as the directory for 1796 records one name alone, "Hime, Humphrey, 57, Castle St.," it is very likely that the other brother had removed to open his Dublin business. In 1805, H. Hime had taken his son into partnership and had opened another shop in Church St., opposite the post office, then in that street. They occupied these two places of business for a considerable length of time, ultimately making the Church Street shop the principal one. The Castle Street shop is variously numbered, 56, 54, 14, 53, and again 40; so also the case with the Church Street premises, which are 32, and at a late period, 57. The Church Street shop was held till into the seventies; a modern imprint gives: "Henry Lee, late Hime & Son, 57, Church Street." There were others of the Hime family in the music trade in Liverpool during late years.

Humphrey Hime and Hime & Son, so far as I have seen, only published sheet music—mostly songs. They were always particularly well engraved and clearly printed. Out of the great numbers which I have seen I select the following:—

O Ever Skill'd, a favourite song, composed by J. A. Stevenson, Mus. Doc., Liverpool, published by H. Hime, Castle Street, folio.

The Earth is a Toper, translated from the Greek. . . . sung by Mr. Meredith at the Music Hall, Liverpool. Printed and sold at Hime's Music Shop, 14, Castle Street.

The Chapter of Kings. . . written and sung by Mr. Collins, author of *The Brush*. . . Liverpool, Hime & Son, Castle Street and Church Street.

Saint Patrick was a Gentleman, a new comic song, . . . sung by Mr. Penson, at the Theatre Royal, Liverpool, Hime & Son, Castle Street and Church Street, opposite the Post Office Place.

Diamond cut Diamond, or the Yorkshire Horsedealers; All alive at Liverpool; Adventures of a Steam Packet; The Dandy; Dancing, Quadrilles, etc. Some of these comic songs have pictorial titles.

**Sadler, John.** At first a printer, but who afterwards became famous by reason of his invention for using engraved transfers on china and earthenware. In this he was joined by Guy Green, and Sadler & Green produced for Wedgwood and others a vast quantity of black printed earthenware. John Sadler was the first (so far as I have been able to ascertain) to issue printed or engraved music in Liverpool, and in 1754 he published a thick octavo volume entitled "The Muses Delight." The book contains a series of instructions for the different instruments, a musical dictionary, and a great number of songs, with and without the music. At first sight it might be considered that the music was set up in type, but closer examination will show it to have been neatly cut in wood. In 1756 the work was again re-issued in two volumes, under the title "Apollo's Cabinet or The Muses Delight." The old printed sheets of "The Muses Delight" appear to have been used up to p. 230 and to this others were added. It may be noticed that pp. 231 and 232 are frequently missing from the "Apollo's Cabinet," p. 232 is blank in the "Muses Delight," but in the former work this page contains the song (its first appearance in print), "Ge ho Dobbin, or, the Waggoner." It is likely that the publisher himself has cancelled the leaf after the work has been printed. Besides the date 1756, there are other copies of "Apollo's Cabinet," which are dated 1757 and another, 1758. I have also some reason to believe that others have a London imprint. Included in most copies of the work are a few pages of engraved music, being "Twelve Duettos for two French horns and two German flutes, composed by Mr. Charles."

John Sadler's place of business was in Harrington Street, and upon his discovery of earthenware printing he seems to have entirely abandoned the printing and publishing of books.

- 1754 The Muses' Delight, an accurate collection of English and Italian Songs, Cantatas, and Duets, set to music....Liverpool, printed and published and sold by John Sadler, in Harrington Street, 1754, 8vo.
- 1756 Apollo's Cabinet, or The Muses' Delight, an accurate collection of English and Italian Songs, Cantatas, and Duets, set to music....volume I (and volume II)....Liverpool, printed by John Sadler, in Harrington Street, 1756 (copies also dated 1757 and 1758), 8vo.

**Sibbald, William.** He appears to have been a teacher of the guitar and a music seller sometime between 1770 and 1780. The only work bearing his imprint is in my own library, it is a work in folio of 16 pages, and is engraved "A Choice Collection of XII of the most favourite Songs for the Guittar, sung at Vaux Hall, and in the Deserter, now performing at the Theatre Royal, in Drury Lane.....with an easy bass throughout, by D. Ritter...Liverpool, printed for Wm. Sibbald, teacher of the Guittar...and sold at his music shop, Temple Bar, in New Market...folio, *circa* 1773-4. The Liverpool Directory for 1774 gives :—"Sibbald, Wm., music shop, 5, Temple Bar"; that for 1781, "Sibbald, Wm., musician, 46, Lord Street."

**Yaniewicz, Felix.** He was a Polish violinist of some degree of celebrity, who settled in Liverpool. The earliest trace I can find of him here is in the directory for 1800, where he is entered as "Musician, Upper Birkett Street, St. Annes." In the one for 1803 he is, "Musician and Musicseller, Lord Street"; in 1805 and 1807, as at 29, Lord Street, with a house in Lime Street. In 1810 he has gone into partnership with a person named Green, but in 1813 and 1816 he is alone again at 60, Lord Street. In 1818 the firm is Yaniewicz & Wiess, and they remain at the above address until 1827, when they are at 2, Church Street. In 1829 W. G. Wiess is alone at this address and in 1832 Felix Yaniewicz is a dentist at 44, Bold Street. Messrs. Brown & Stratton's account of Felix Yaniewicz is that he was born in 1762, married Miss Breeze in 1800; settled in Edinburgh in 1815, where he died in 1848. Yaniewicz certainly was leader of the first Edinburgh Festival, and in 1819, etc., he was giving a series of concerts there. It is likely that he had handed over to his son and to his partner his active share in the Liverpool business. It is also likely that his son, perhaps bearing the same Christian name, had turned dentist. William Gardiner, in "Music and Friends," speaks of having met the celebrated performer while on a visit to Liverpool.

He published some sheet music as:—"The Ladies' Collection of Pianoforte Music...composed and selected by Felix Yaniewicz, Liverpool, printed and sold at his music and instrument warehouse, 25, Lord Street," folio; "Mozart's Grand March, Liverpool, printed and sold at Yaniewicz's music warehouse, 25, Lord Street"; "Song of Battle...by Mathew Houghton, the music by F. Yaniewicz, Liverpool," similar imprint.

## Manchester.

**Smith, Henry.** Was printer and publisher of the "Manchester Iris." With this paper were issued musical settings of songs, &c., both type printed and engraved; *circa* 1823, etc. The printing office was in or near St. Ann's Square.

**Townsend, John.** Kept a music shop in King St. In 1825 the number was 73, afterwards 2. He published:—"Twenty four favourite Country Dances for the flute, clarionet, or flageolet...J. Townsend, 2, King Street, Manchester," printed title, engraved music, oblong 8vo, *circa* 1838. This is perhaps one of the latest survivals of the yearly twenty four country dances in oblong octavo.

## Newcastle-on-Tyne.

**Kinloch, Monro.** Published "One Hundred Airs (principally Irish), selected and composed by Lieut. Gen. Dickson, arranged for the pianoforte, violin, flute, etc., by Mr. Thomson, organist of St. Nicholas, Newcastle-upon-Tyne, dedicated to the Duke of Northumberland, by Alex Monro Kinloch, dancing master...printed by Goulding & Co. for Mr. Kinloch, at his music Saloon, Newcastle." 2 vols., oblong 4to, *circa* 1816-17.

Another early Newcastle work, *circa* 1780 is "Six Minuets for two violins and violoncellos, adapted for the harpsichord or pianoforte...composed by I. Gregg, Dancing Master, Newcastle," oblong 4to. No imprint.

About 1803, W. Wright was one of the principal music sellers of this place, and his name is given on London sheet music as selling the same.

## Oxford.

**Turner, Wm.** So far as I have yet found William Turner was the first printer in Oxford to use music type. He printed in 1634 a work which contained two pages of music from moveable type, forming the musical setting to a song. The title of the work is: "The Feminine Monarchie, or the Histori of Bees; their admirable nature and properties...by Charles Butler, Magd....Oxford, printed by William Turner, for the author, 1634," 8vo (*Taphouse*). An edition of this is cited under the date 1609. Charles Butler also wrote another curious inusical work "The Principles of Musick," 1636 (see p. 61 present volume).

**Hall, William.** One of the best known of the early Oxford printers. He printed from moveable type Dr. Wilson's "Cheerfull Ayres, or Ballads, first composed for one single voice and since set for three voices, by John Wilson, Dr. in music...Oxford, printed by W. Hall, for Ric. Davis, 1660," oblong 4to. (*Taphouse*.) Playford re-printed this work (see p. 100). The errata is preceded by the following note "This being the first essay for ought we understand of printing musick that ever was in Oxford, and the printers being unacquainted with such work, hath occasioned the faults hereafter mentioned in this single book." The above implies that Wm. Hall was practically the father of music printing in Oxford, though as seen above Wm. Turner had previously set up a couple of pages of music. Another of Hall's printing was:—"A Short Direction for the performance of Cathedral Service, published for the information of such persons as are ignorant of it...by E. C....Oxford, printed by William Hall, for Richard Davis, 1661," oblong 4to, from type, the copy in the Bodleian has a M.S. date Ian. 1, 1660. The above E. C. was probably Edmund Chilmead who wrote a learned essay on Greek music. This formed an appendix to an edition of "Aratus," printed at Oxford in 1672.

**Bowman, Thomas.** He was the publisher of two editions of "Songs for one, two, and three voices, to the thorow-bass, with some short Symphonies collected out of some of the select poems of the incomparable Mr. Cowley and others and composed by Henry Bowman, philo musicus, Oxford, printed, and are to be sold by Thomas Bowman, Bookseller, Anno Domini 1678," folio, title page printed, the music engraved. A second edition was printed in 1679.

**Mathews, Wm.** Was a music seller in business in the High Street during the latter part of the 18th century. His engraved label is found pasted on sheet music and the following piece of music bears his imprint: "The Highland Laddie, as originally composed for and sung at Mary Bone Gardens in June, 1771...set to music by P. Hayes, Mus. Doc.;" at the foot is "printed for W. Mathews, in the High Street, Oxford, engraved by T. Straight, 17, St. Martin's Lane," folio, *circa* 1780.

**Beesly, Michael.** Engraved, printed, and published an oblong collection of Psalm tunes about 1760, entitled: "A Book of Psalmody, containing instructions for Young Beginners, after as plain and familiar a manner as any yet extant. To which is added a Collection of Psalm Tunes...collected, engraved, and printed by Michael Beesly, and sold by Edward Doe, bookseller in Oxford, by Thomas Price, bookseller in Gloucester, and by John Edmund, at Winchester," oblong 4to (instructions are printed, the tunes engraved. It is, I presume, an Oxford printed work—my own copy bears a name and M.S. date 1773).

**Hardy, Henry.** Probably succeeded to the business carried on by Mathews in the High Street. He had an engraved label, and his imprint is on the following, "Sweet Annie, a favourite Scots Song, composed by P. Hayes, Muc. Doc., printed for Henry Hardy, High Street, Oxford, where may be had 'The Highland Laddie,' by Dr. Hayes, Handel's Songs...and songs by the late J. Norris. Haydn's overture...*circa* 1790.

**Jung, Phillip.** An Oxford music seller towards the end of the 18th century. He published sheet songs; one is "The Virtues of Snuff, printed for Phillip Jung, music seller, at Oxford, and to be had at all the music shops in town and country," *circa* 1790. About or before this date another sheet—an arrangement by Dr. Phillip Hayes called "The New Soger Laddie," sung by Mrs. Crouch, is printed for Firth and Jung, at Oxford.

### Sheffield.

**Gales, J.** Printed and published "The Musical Tour of Mr. Dibdin, in which, previous to his embarkation for India, he finished his career as a Public Character. Sheffield, printed for the author by J. Gales, and sold by all booksellers throughout the kingdom, 1788," 4to. The work contains a number of well engraved music plates.

## Wakefield.

**Lord, Joseph.** He appears to have been a bookseller in a large way of business, and, in 1746, had, besides his Wakefield shop, branches at Barnsley and Pontefract. His name, either as publisher or salesman, is found on the imprint of many old Psalm books. One work is "A Book of Anthems...(the second edition) by Josiah Street, London, printed by Robert Brown, in Windmill Court, Pye Corner, for Joseph Lord, bookseller, in Wakefield, in Yorkshire, and sold by him at his shops in Barnsley and Pontefract [other Yorkshire booksellers follow] 1746, 8vo, type printed. Another is the 8th edition of Chetham's "Book of Psalmody...London, printed for Joseph Lord, bookseller in Wakefield, in Yorkshire, and sold by him at his shops in Barnsley and Pontefract...1752," 8vo. The music is cut on wood, and was again used in 1787 by Wright, of Leeds.

## Winchester.

**Robbins, James.** College Street. He published "Harmonia Wykehamica. The Original Music in Score of the Graces used at Winchester College, and at the New College, Oxford, also the Hymn, Jam Lucis; the song, Dulce Domum, and the song, Omnibus Wykehamicis...the whole printed under the direction of the Rev. Gilbert Heathcote, A.M., 1811...Winchester, printed for and sold by Jas. Robbins, College Street, and may be had in London of Goulding & Co., 20, Soho Square," oblong folio. There is an earlier edition of this work.

## York.

The earliest piece of York music printing I have note of is "Psalm Tunes in four parts, 7th edition, with additions by Abraham Barber, York, 1715." This work was sold at Rimbault's sale, but I have no information as to the printer.

**White, Grace.\*** Printed in 1720 the following work, a copy of which is in my own library, "The Psalm Singer's Guide, being a choice collection of the most useful tunes of the Psalms, in two, three, and four parts...collected and composed by Edm. Ireland, and taught by J. Hall, R. Sowerby, J. Turner, and others, the 4th edition, with additions...York, printed by Grace White, for the author...1720," 12mo.

\* She was the widow of J. White, a notable York printer, "at the signe of the Bible, in Stonegate." She was re-married in 1724, to Thomas Gent, who had been a journeyman printer with her husband.

**Haxby.** Was a music seller in York some time about 1760-1770. He is named as being a subscriber to and seller of "Elegies, Songs, and an ode of Mr. Pope's ...the music composed by Edward Miller, of Doncaster..... London, printed for the author and sold at Bremmer's music shop in the Strand, Haxby's, York, and Wynne's, Cambridge," folio, *circa* 1765. On December 28th, 1770 a Thomas Haxby took out a patent for improvements in harpsichords. Haxby's name is also found on Violins.

**Knapton.** This business was first started by S. Knapton, who near the end of the 18th century had a shop in Blake Street. He seems to have published sheet songs, one being: "Margery Topping, a favourite comic song, sung by Mr. Blanchard, at Cov't Garden, printed for S. Knapton, Blake Street, York," *circa* 1800. In 1823 the directory gives S. & P. Knapton, Coney Street. The latter is Phillip Knapton the well known musician who was born at York in 1788 and died 1833. Some time about or before 1820 the firm was a very flourishing one, and much sheet music, beautifully engraved and printed, is found bearing the imprint, "Knapton, White, & Knapton, Coney Street, York." I do not know the history of the business after the death of Phillip Knapton.

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## Scottish Music Publishers.

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The Press of Scotland suffered under a most mischievous system of license and monopoly during a long period. This crippling of the press was under the plea that a printer's license was in the direct gift of the crown, and in the reign of Charles II was absolutely given to an individual for money lent to that impecunious monarch during his exile. As in the case of the Elizabethan restriction, this will account for the non-existence of Scottish printed music books during a time when we might expect them to have been produced. The Scottish veto was in force during a time when the English press was free, and it extended to all printed matter, "from a bible to a ballad." The first Scottish printed book was issued about 1509 from an Edinburgh press, and the first containing musical notes was probably "The Forme of Prayer" from the press of Lekprevik, 1564. Aberdeen may, I think, claim

to have first published secular music in Forbes' "Cantus," 1662. Between this date and 1740 Scottish printed or engraved music books may be almost counted on the fingers. During Charles the Second's reign the Edinburgh printers, under the leadership of one Andrew Anderson, formerly of Glasgow, entered into a partnership and applied for a patent to be taken out in the name of Anderson, by which they were to be jointly vested with the office of King's printer. This being granted and coming eventually into the hands of Anderson's widow, she exerted her protective power very severely, and Forbes, of Aberdeen, and others suffered imprisonment and fine. The printing monopoly of Mrs. Anderson received a slight check soon and it was declared that the royal patent merely applied to Bibles and Acts of Parliament. Even so late as 1770, Kincaid, the King's printer, brought an action to attempt the re-establishment of part at least of the same monopoly granted to Anderson. The harassing of printers and publishers was of course fatal to the production of musical works, the difficulties of printing which were far beyond those of ordinary typography. It is therefore not to be wondered at that printers were not ready to risk fine, confiscation of plant, or imprisonment over works which might not even pay the cost of production.

### **Aberdeen.**

**Raban, Edward.** Printed one of the early Scottish Psalters, "The Psames of David in prose and metre, according to the Church of Scotland, In Aberdeen. Imprinted by Edward Raban for David Melville, 1633," 8vo.

**Forbes, John.** Was the the first in Scotland to produce a book of secular music. This work, popularly known as "Forbes' Cantus," is said to be only the treble or "Cantus" portion of the work, the other volumes which would have completed it being prematurely stopped. It is the more likely, when we are aware (as before narrated) that Forbes was prosecuted, imprisoned, and fined, for printing, and so infringing the monopoly granted to Anderson then held by his widow. On attention being drawn to the hard case of Forbes and some other printers who had suffered with him, the Anderson monopoly was restricted to the printing of Bibles and Acts of Parliament. This gave Forbes an opportunity to issue the second or the third edition of the "Cantus." The first edition is dated 1662, second, 1666, and the third, 1682.

- 1662 Cantus; Songs and Fancies to Three, Foure, or Five parts, both apt. for voices and viols, with a briefe Introduction of Musick as is taught in the Musicke Schole of Aberdene, by T. D., Mr. of Musick, Aberdene, printed by Iohn Forbes, and are to be sold at his shop, Anno Dom. MDCLXII, oblong 4to.
- 1666 Cantus; Songs and Fancies...with a briefe Introduction to Musick as is taught by Thomas Davidson, in the Musick School of Aberdene, second edition, corrected and enlarged ..1666, oblong 4to.
- 1682 Cantus; Song and Fancies...the third edition, exactly corrected and enlarged, together also with severall of the choisest Italian songs and new English ayres...Aberdeen, printed by John Forbes, printer to the ancient city of Bon-Accord, 1682, oblong 4to.

This latter edition has been reproduced in photo lithography by Mr. Alex Gardner, of Paisley, 1879.

**Angus, A.** Was a music seller in Aberdeen who is advertised on the title page as selling F. Peacock's "Fifty Favourite Scotch Airs." This work was undoubtedly published in 1762; not as given by Laing in 1776. Angus & Son also sell L. Ding's "Songster's Favourite," *circa* 1785.

**Brown, M. A.** Published "Sacred Harmony, being a collection of Psalm and Hymn Tunes...by John Knott, teacher of singing, Aberdeen...Published for the author by M. A. Brown, bookseller, Broad Street, Aberdeen, oblong 4to; music engraved, preface dated 1814. (*Mr. A. Moffat.*)

**Daniel, James.** Published "A Collection of Scotch Airs, Strathspeys, Reels.....adapted for the pianoforte, or violin and violoncello; by a Citizen, Aberdeen; Engraved, printed and published by James Daniel, engraver, &c.," folio.

**Davie & Morris.** Were music sellers in Union St. They published about 1812 some "Fashionable and Popular Dances and Reels," in folio sheets, which were engraved by Johnson & Anderson, Edinburgh. Mr. Davie is marked as selling Donald Grant's "Collection of Strathspey Reels, etc." At a much later James Davie published "Davie's Caledonian Repository," in four oblong 4to books, one of which contains a valuable bibliographical list of Scottish musical works. An edition of this bears the imprint of Wood & Co., *circa* 1845.

In 1788 a fortnightly periodical was started in Aberdeen under the title "The Aberdeen Magazine, Literary Chronicle, and Review." It ran upon the same lines as the "Gentleman's" and other similar magazines. Each number contains a song set to music, which latter was printed from type. The copy in my own library has title page missing, so I am unable to give the printer and publisher's name. Volume II for 1789 contains Robert Burns' song "Tam Glen," strangely enough signed T. S., other of Burns' poems are also present, but unidentified with the poet.

## Edinburgh.

**Early Printers.** The pioneers of Scottish printing were Walter Chepman and Andrew Millar, who had a license for printing granted to them in 1507. Robert Lekprevik was however the first to employ music type in "The Forme of Prayers and Ministration of the Sacraments, etc., used in the English Church at Geneva..... printed at Edinburgh by Robert Lekprevik, 1565," small 8vo. This edition is in the Advocates Library, but another a year earlier, 1564, is said to be in Oxford. In 1571 Lekprevik was at Stirling, in 1572 at St. Andrews, and in 1573 back again in Edinburgh. One of his Edinburgh imprints is "Imprinted by Robert Lekprevik and are to be sould at his house in the Netherbow." Another printer in Edinburgh was T. Bassandine, who in 1575 printed the Psalms, with musical notes. In 1595 Henrie Chatteris printed "The Psalmes of David in Metre, according as they are sung in the Kirk of Scotland..... printed at Edinburgh, be Henrie Chatteris, 1595," small 8vo.; editions are also said to be dated 1594 and 1596. Other early Edinburgh Psalters were printed by Andro Hart; one in 1611, and another by his heirs in 1635, etc.

The above is a brief and confessedly imperfect note of an interesting portion of the history of Scotch printing.

**Anderson, John.** Was a music engraver and alive in 1839. He served his apprenticeship with James Johnson, and seems to have helped the latter in the arrangement of materials for the later volumes of "The Scots Musical Museum." Upon the death of Johnson in 1811, he appears to have gone into partnership with the widow, and from 1811 to at least 1813, Johnson and Anderson were at Johnson's old shop in the Lawnmarket, and engraving for Edinburgh music sellers. Before 1816 (and also possibly

before his partnership with Mrs. Johnson) he, for a short time, seems to have been in business alone, at one time at 19, Picardy Place. In 1816 he was partner with Walker, and Walker and Anderson remained until quite late. It is rather doubtful whether he or a musician of the same name issued the little oblong work "Anderson's Budget of Strathspey Reels and Country Dances.....printed for and sold by J. Anderson, Messrs. Brysson, Bank Street," etc. (*Glen.*) This work is not to be confounded with another Anderson's "Budget," published in Perth.

**Anderson & Bryce.** Printers at Edinburgh who printed an oblong quarto part "The Sacred Minstrel, a collection of original Church Tunes," *circa* 1820, type printed.

**Baillie, Alexander.** One of the early Edinburgh music engravers. His first book was "Airs for the Flute, with a thorough Bass for the Harpsichord." In the dedication to Lady Gairles, Baillie says:—"The following airs having been composed by a gentleman for your Ladyship's use when you began to practice the flute à beque, I thought I could not chuse a better subject for my first essay as an engraver of musick than these airs," etc., etc. This is dated Edinburgh, December, 1735, and signed Alex Baillie, oblong 4to (*Taphouse*). He also engraved Francis Barsanti's "Collection of old Scots Tunes, with the bass for the Violoncello or Harpsichord...Edinburgh, printed by Alexander Baillie, and sold by Messrs. Hamilton & Kincaid," large 4to. This, as seen by advertisements in the Scotch newspapers, was published in January, 1742. There is, in Mr. Taphouse's library, a thin folio treatise on Thorough Bass, by A.B., "Edinburgh, printed in the year MDCCXVII," the music engraved. It is suggested by Dr. Laing that this was by Alexander Baillie, but it is quite unlikely.

**Bremner, Robert.** Was in business at the sign of the Golden Harp, opposite the head of Blackfriar's Wynd, some time before July 11th, 1754, as on that date and on July 15th he advertises in the "Edinburgh Evening Courant," to the following effect prefixed by a woodcut of a harp, "Robert Bremner, at the sign of the Golden Harp, opposite to the head of Blackfriars Wynd, Edinburgh, sells all sorts of musical instruments, viz:—Bass Violins, Harpsichords, and Spinets, German Flutes in ivory

ebony, or fine wood, Common Flutes of all sizes, French Horns, Bagpipes, Pitch-pipes, and Tabors, and all other sorts of wind instruments, also variety of the newest Concertos, Sonatas, Duets, and Solos for all instruments now in use. Likewise fine screw-bows, violin cases, double and single pins and bridges, hammers, jacks, and wire for harpsichords and spinets, reeds, rul'd book and paper, songs, music pens, and the best Roman strings, wholesale and retail. Commissions from the country particularly observed. N.B.—As the undertaker intends to serve gentlemen and ladies with everything in this way at the London prices, it is therefore hoped they will encourage him, and whatever music is wanted that he has not shall be immediately sent for." The above seems to imply that Bremner was in a good way of business, but that he had not long been established. He advertised freely in the "Evening Courant," generally with the woodcut emblem of the harp. Soon there was a representation of a hautboy added, and Bremner's sign both in Edinburgh and afterwards in London became the "Harp and Hautboy." The first mention of it I have found is in an advertisement dated November 30th, 1755, when he advertises in the "Courant," that "there is in the press a treatise upon music, revised and approved by the directors of the Musical Society.....to which will be added, neatly engraved on copper plates, a collection of the best Church Tunes, Chants, and Anthems...by Robert Bremner, at the sign of the Harp and Hautboy, Edinburgh." The publication of this work, which was his, "Rudiments of Music," is announced in February, 1756. The first edition bears this date, the 2nd, 1762, and the 3rd (published in London), 1763.

After publishing numerous works Bremner removed higher up the High Street to the back of the Cross Well, and Niel Stewart, removing from his shop in the Exchange, appears to take Bremner's old premises, for he, on January 24th, 1761, advertises from his "Musick shop, opposite the head of Blackfrier's Wynd." In or about the year 1762 Bremner left his Edinburgh business in the hands of a manager and established another in London (see page 15), making this new one his head establishment. After his removal to London all his imprints bear the London address, the "Harp and Hautboy, opposite Somerset House, in the Strand." His latest Edinburgh imprint is "The Rudiments of Music," 2nd edition, 1762, and the first London publication with a date is the same work, 3rd edition, 1763. As stated in

the previous portion of this work Bremner died in 1789; and his Edinburgh business was afterwards carried on by John Brysson. The following is a list of all Bremner's Edinburgh publications I have seen; the dates of many can be ascertained from advertisements in the Edinburgh newspapers.

- 1756      The Rudiments of Music.. by Robert Bremner, printed for  
(February) the author, and sold at his music shop, the Harp and Haut-  
boy, High Street, Edinburgh, 1756, 12mo. (Second edition,  
Edinburgh, 1762).
- 1756      A Collection of Airs and Marches for Two Violins, or  
German Flutes, oblong 4to.
- (Proposals for printing the above in 12 numbers, advertised April 20th;  
No. II was published on July 24th, 1756.)
- C. 1756      A Collection of Songs, for 2 and 3 voices; price 1/-;  
advertised on "Thirty Songs," etc.
- C. 1756      A Collection of Catches, for three and four voices, by  
different authors; price 6d....Edinburgh, printed for  
R. Bremner, at his music shop.. oblong 4to; also advertised  
on "Thirty Scots Songs."
- 1757      Thirty Scots Songs, for a voice and harpsichord, the  
music taken from the most genuine sets extant, the words  
from Allan Ramsay (advertised in 1757), folio.
- C. 1759      A Second Set of Scots Songs, for a voice and harpsichord.  
A companion volume to the above later, folio.
- 1757      Thorough Bass made Easy.. Nicolo Pasquali, oblong folio  
(advertised as ready May 7th, 1757).
- 1758      The Art of Fingering the Harpsichord.. Nicolo Pasquali,  
oblong folio (advertised as ready Nov. 23rd, 1758. Pasquali  
had resided in Edinburgh).
- 1759      Freemason's Songs, folio; advertised in June, 1759.
- 1759      Songs in the Gentle Shepherd; advertised August, 1759.  
McGibbon's Scots Tunes, 3 books, oblong folio.  
Adam Craig's Scots Tunes, oblong folio.
- 1759      A Curious Collection of Scots Tunes, oblong folio, adver-  
tised August, 1759.  
Instructions for the Guitar, oblong 4to.  
A Collection of Scots Reels or Country Dances (in twelve  
numbers, Nos. 7 and 8 advertised in Nov. 1759; No. 10,  
January, 1761); oblong 4to.  
A Collection of Minuets. No. 3 advertised January, 1761.
- 1761      The Harpsichord, or Spinnet Miscellany, oblong folio,  
advertised August, 1761. A second book followed later.

Of most of the above there are later London editions, many even so late as Preston's time, who bought the whole of Bremner's plates and stock.

**Brysson, John.** He is said to have been manager at Bremner's Edinburgh shop at the back of the Cross Well, being near the head of the Old Assembly Close. He seems to have acquired the business on the death of Bremner in 1789, and after that date his name appears as publisher of several works and of much half-sheet music. The directories show that he retained the shop on the south side of the Cross Well up to 1807. The 1809 directory gives him at Bank Street. In 1811 he was at 429, High Street, at the head of Bank Street, and shortly afterwards his address was 16, Bank Street. The business was here in 1819, but there is no record of it in 1821. There were others of the same name in Edinburgh;—George, a pianoforte maker, Castle Hill, in 1809, and in 1811 a music seller in the High Street; and James, a teacher of dancing at the same period. R. Bryson is mentioned on the imprint of Malcolm McDonald's "Third Collection of Strathspey Reels," *circa* 1790-5.

- C. 1791 A Curious Selection of Favourite Tunes, with variations, to which is added Fifty Favourite Irish Airs. . . . printed for J. Brysson's music shop, high Street, Edinburgh. . . oblong folio (advertised June, 1791).
- C. 1792-3 A Collection of Duets, for two German flutes or two violins. . . by a Society of Gentlemen. . . Edinburgh, printed and sold by J. Brysson, music seller, Cross, where may be had The Scots Musical Museum in 4 volumes, oblong 4to.  
The Battle of Prague. . . Edinburgh, printed and sold by John Brysson, at his music shop, south side of Cross Well, folio.
- C. 1813 A Compleat Tutor for the German Flute. . . . Edinburgh, printed and sold at J. Brysson's music shop, No. 16, Bank Street. . . J. Johnson, Sculp. (the address has been altered on the plate from an earlier one).  
From thee Eliza. . . printed and sold at J. Brysson's music shop, head of Bank Street, Edinburgh.

Many other sheet and half-sheet songs.

**Clark, J.** He was an engraver who published a thin folio collection of Scottish music entitled "Flores Musicæ, or the Scots Musician, being a general collection of the most celebrated Scots Tunes, Reels, and Minuets. . . . published 1st of June, 1773, by J. Clark, plate and and seal engraver, &c., the first forestair, below the head of Forrester's Wynd, Edinburgh," folio. A copy is in the Wighton Collection in Dundee. I know of no other work bearing his name.

**Cooper, Richard.** A music engraver who for at least thirty years between 1725 and 1755 cut the plates of most of the music published in Scotland. His first work, that I have record of, is the scarce miniature volume of music for the songs in the "Tea Table Miscellany," published by Allan Ramsay, about 1725. No doubt he kept a shop for the sale of music, etc. The following list of works engraved by Cooper might perhaps be added to.

- C. 1724-5 Musick for Allan Ramsay's Collection of Scots Songs; set by Alexander Stuart..engraved by R. Cooper, volume first, Edinburgh, printed and sold by Allan Ramsay, small oblong.
- 1730 A Collection of the Choicest Scots Tunes, adapted to the Harpsichord or Spinnet..by Adam Craig, Edinburgh, 1730.. R. Cooper, fecit., oblong folio,
- 1734 A Collection of Minuets, adapted for the Violin and Bass viol....composed by James Oswald, dancing master..Subscriptions will be taken at Edinburgh by Mr. Cooper, engraver. Advertisement in the Caledonian Mercury, August 12th, 1734.
- 1737 Twelve Solos or Sonatas, for a Violin and Violoncello, with a thorough bass for the Harpsichord....by Charles Macklean..Edinburgh, printed by R. Cooper, for the author, 1737, folio.
- 1740 Six Sonatas or Solos, for a German Flute or Violin..composed by Wm. McGibbon....Edinburgh, printed by R. Cooper, for the author, 1740, oblong folio.
- 1742 A Collection of Scots Tunes; some with variations for a Violin, Hautboy, or German Flute....by Wm. McGibbon, book 1st..Edinburgh, printed by Richard Cooper, 1742, oblong folio.
- Ditto, second collection, 1746; third, 1755.

**Corri.** As mentioned in the London section of the present volume, Domenico Corri, the Italian musician, came to Edinburgh in 1771 and published a small volume of "Canzones," with the date 1772. His younger brother, Natale Corri, also settled in Edinburgh, and the Corri family by themselves, and in connection with James Sutherland, an Edinburgh musician, established a music business here and in London. The first notice I can find of a Corri firm is on the imprint of "A Select Collection of the most admired Songs, Duetts, etc., from operas of the highest esteem, in three books...by Domenico Corri, Edinburgh, printed for John Corri, and sold by him and by C. Elliot, Parliament Square," *circa* 1779, large folio, 3 volumes; a fourth was added with the imprint of Corri, Dussek & Co. In 1780, the firm was Corri

& Sutherland, with a shop in North Bridge Street, and their names are on the imprints of many important Scotch publications, as Peter McDonald's "Highland Airs," etc. Sometime about 1791-2 the firm became styled Corri & Co., and it formed part of the London business Corri & Dussek. Besides the address 37, North Bridge Street, they had another one at 8, South St. Andrew's Street. In 1800-1 a James Sutherland was a musical instrument maker at 10, St. Andrew's Square. In or about 1802-3 the Corri, Dussek firm got into difficulties both in Edinburgh and in London. In 1804-5, Natale Corri commenced as a music seller alone and had concert rooms near the head of Leith Walk. He remained in business here until after 1819. At one time he had premises at 41, Princes Street. In 1822 his name has disappeared from the directory.

Corri & Sutherland, and Corri & Co. were extensive publishers and issued much Scotch music, both in sheets and in collected form. N. Corri seemed mainly to publish sheet music.

**Ding, Laurence.** An Edinburgh musician, who shortly after 1784 issued a folio collection of songs with their music, entitled "The Songster's Favourite, or a new collection containing Forty of the most celebrated Songs, Duets, Trios, etc., adapted to the Voice, Harpsichord, or German Flute...by Laurence Ding, Edinburgh, printed for the compiler and sold by him at Churnside, and Wilson's printing office," folio. In 1792 he published a small pocket volume named "The Beauties of Psalmody...by Laurence Ding...Edinburgh, printed for and sold by the Editor at his house, first entry within the Netherbow, 1792, J. Johnson, Sculp.," 12mo. After this date he appears to have commenced a music shop in Parliament Square. His folio reprint of Bremner's "Curious Collection of Scots Tunes," is printed for and sold by L. Ding, No. 4, Parliament Square, but a great deal of half-sheet vocal music has his address at 19, Parliament Square. He was here in 1801, but I cannot trace him after this date.

**Edward, Wm.** He engraved "A Collection of Scots Reels, or Country Dances.....composed by John Riddle, at Ayr, and sold by himself there; likewise by Mr. Robt. Bremner, in Edinburgh, also at his shope, the Harp and Hautboy, opposite Somerset House, in the Strand, London; Wm. Edward, Sculp. Dun Cameron prints it, Edinburgh," oblong 4to; Dr. Laing gives the date, *circa* 1776.

**Fleming, R.** He appears to have been a music seller near Bremner's shop in the High Street in 1759. In the Wighton collection there is:—"Lessons in the practice of Singing, with an addition of the Church Tunes, in four parts, and a collection of Hymns, Canons, Airs, and Catches...by Cornforth Gilson, teacher of music in Edinburgh ...sold at the shop of R. Fleming, at the Cross, and by the booksellers in town and country, 1759," oblong 4to. The music is engraved.

**Gow.** Niel Gow, the head of the family so far as music is concerned, was born in 1727 near Dunkeld. Having attained a good deal of distinction as a performer and composer of Scots violin music, he published through Messrs. Corri & Sutherland, his First and Second Collection of Strathspey Reels, the latter being issued in 1788, and the former a few years previously. His son, Nathaniel, having come to Edinburgh as a professional musician, appears to have undertaken the publication of the Third Collection in Edinburgh, while his other two sons, John and Andrew, who were music sellers at 60, King Street, Golden Square, undertook the London sale. In 1796 Nathaniel Gow entered into partnership with William Shepherd, an Edinburgh musician, and their first place of business was at 41, North Bridge Street, from whence they published many collected pieces and much sheet music. Before 1804 they had removed to 16, Princes Street, and this number is retained until 1810-11, when it is changed (probably by re-numbering the street) to 40. Shepherd having died Nathaniel Gow found himself in great monetary difficulties and had to make up a large sum to the executors of his former partner. Shortly before 1818 he however entered into business again with his son as "Nathaniel Gow & Son," at 60, Princes Street, and they carried on the trade until 1825, when, the son having died, he shortly afterwards was partner with the firm Gow & Galbraith. In 1827 bankruptcy came to Nathaniel Gow, and his friends advised him to advertise a ball for his benefit; it realised a sum of nearly £300. The ball was again repeated in three subsequent years with a like satisfactory result. Besides this he had a pension of £50 a year from the Caledonian Club. He died in 1831. Whatever causes tended to the ruin of Gow it is a fact that the profits from his engagement as a violinist and leader of fashionable dance functions must have been enormous. It is stated that he frequently received one hundred and one hundred and fifty guineas for attending a ball at Perth, Dumfries, etc. He was

appointed one of the King's trumpeters for Scotland with a salary of £70, before he was sixteen, upon his first coming to Edinburgh. The Gow publications include all Niel Gow's Collections of Strathspey Reels (after the second, and of course a re-publication of these), with the "Repositories," and many similar collections by Nathaniel Gow and others, with a vast quantity of sheet music, principally consisting of the popular dance tunes of the day, a great many of which were named after Gow's lady and gentleman patrons. Nathaniel Gow was the composer of the ever popular "Callar Herring," which he wrote as one of a series of pieces to illustrate the cries of Edinburgh. It was some twenty years after its first publication that Lady Nairne wrote the words of this song to Gow's tune. The following are some few of the Gow publications:—

A Third Collection of Strathspey Reels..by Niel Gow, at Dunkeld...Edinburgh, printed for the author and to be had of him at Dunkeld..Nath Gow, Baillie Fybes Close, Edinburgh, John and Andrew Gow, No. 60, King's Street, Golden Square, London, folio.

A Fourth Collection..Gow & Shepherd, music sellers, 41, North Bridge Street.

A Fifth Collection..Gow & Shepherd, 16, Princes Street (also the second and other editions of the 1st and 2nd collections).

A Complete Repository of Original Scots Slow Strathspeys and Dances..by Niel Gow & Sons..Gow & Shepherd, 41, North Bridge Street, folio.

Part Second of the Complete Repository...Gow & Shepherd, 16, Princes Street.

Part Third..Same imprint.

Part Fourth, published by the proprietor and to be had of Nath Gow, 2, South Hanover Street, and John Gow, 30, Great Marlbro' Street, London. Another later edition is published by Gow & Galbraith.

A Complete Collection of Original German Valtz...by Nath Gow..Gow & Shepherd, 41, North Bridge Street, folio.

A Collection of entirely original Strathspey Reels...by Ladies resident in a remote part of the Highlands of Scotland. N.B. Corrected by Nath Gow. Gow & Shepherd, 16, Princes Street, folio.

A Second Collection of Strathspey Reels...by William Shepherd...Gow & Shepherd, 16, Princes Street. (The first was published by the author before his partnership with Gow, but it was republished by the firm.)

A Complete Repository of Old and New Scotch Strathspey Reels and Jigs, adapted for the German Flute ..Gow & Shepherd, 40, Princes Street, oblong 4to. Ditto, Book II.

Several of Nath Gow's publications before he became music seller were issued by N. Stewart, and after his failure Alexander Robertson re-published the works of Neil and Nathaniel, and the additional parts entitled "The Beauties of Neil Gow," "The Vocal Melodies of Scotland," and "The Ancient Curious Collection of Scotland."

**Grant & Moir,** They are notable for having first printed an excellent book of songs (with the music type printed) named "The Edinburgh Musical Miscellany," 8vo. The first volume is dated 1792, and the second, 1793. There are later editions of this work, precisely the same in contents; one is dated 1808. The firm's address was Paterson's Court. The second edition was printed by Mundall, Doig, & Stevenson.

**Hamilton, John.** An extensive publisher of sheet and other music, as well as a writer of many Scotch songs. He was established in business at 24, North Bridge Street, in the last one or two years of the eighteenth century; his name is in the directory for 1801. He had been with John Watlen, and while here had published:— "A Collection of Twenty Four Scots Songs, chiefly pastoral .....written [and] adapted by John Hamilton, Edinburgh, printed and sold by the author at Mr. Watlen's music shop, 34, North Bridge Street," folio, *circa* 1796. He had also had single songs issued by Brysson, etc. After his commencement in business Hamilton's publications were very numerous, they include many collections of Scotch airs, and many hundred sheet songs. He was the chief publisher of the musical works of John Ross, an Aberdeen organist, who arranged many airs to which Hamilton had fitted words. In 1809 he lived in a house in Clerk's Land Bristo (his shop still being in the North Bridge), and here he became acquainted with the father of William and Robert Chambers when the Chambers' family had removed to Edinburgh. About the date 1813-14 William Chambers speaks of his father being friendly with John Hamilton, "who, drawing to the conclusion of his days, lived in a stair at the south end of Lothian Street, and in good weather might be seen creeping feebly along the walks in the Meadows, deriving pleasure from the sunshine to which he was soon to bid adieu" (Memoirs, p. 75). According to a notice in the Scots Magazine, he died, after a long and painful illness, in his 53rd year, on September 23rd, 1814. It is stated that he had married a lady pupil connected with an old family to the great indignation of her friends.

In 1813 there was a John Hamilton, music seller, a very short time at 26, Princes Street, and this address is also on

sheet music. In 1819, John Hamilton was a pianoforte maker at 38, Libberton's Wynd. These names, no doubt, refer to a son of the original Hamilton.

Some few of Hamilton's publications are:—"A Complete Collection of much admired Tunes, as danced at the Balls and Publics of the late Mr. Strange...by John Clarkson, junior," folio; "A Choice Collection of Scots Reels," oblong 4to; "The Caledonian Museum," 3 books, oblong 4to; "A Select Collection of Ancient and Modern Scottish Airs...by John Ross, organist, St. Paul's, Aberdeen," vol. 1, folio, etc., etc.

**Hutton, Wm.** A music engraver, who in 1810-11 was in partnership with George Walker, in Foulis Close, until 1815-16. In 1816, Hutton had set up in business for himself at 105, High Street, and Walker had entered into a partnership with Anderson. In 1819, the firm was Hutton & Balmain. Much Scottish music is stamped with Hutton's name. He had probably been apprenticed to his partner, Geo. Walker.

**Johnson, James.** He was for nearly forty years the principal music engraver in Scotland, and for a very long period practically the only one in Edinburgh. A list of his work, could it be compiled, would be almost a complete bibliography of Scottish music during its most interesting period. Little is absolutely known of his personality save that Robert Burns, the poet, held him in great esteem. His works prove that he must have been industrious to a degree, but the fact remains that his widow, at his death, was left in straitened circumstances, and she died in the workhouse. James Johnson was the son of Charles Johnson, and it is likely that he was born about 1750 and apprenticed to an Edinburgh copper plate engraver, probably to James Read. The earliest work of Johnson's I have seen is a small oblong quarto volume in my own library and I am unaware whether another copy exists. Its title is "Six Canzones, for two voices...dedicated to the Scots Ladies, by Domenico Corri, Edinburgh, 1772, James Johnson, Edinburgh," oblong 4to, p.p. 14. In this or the following year he engraved McLean's "Scots Tunes," oblong folio, and a little later Daniel Dow's "Twenty Minuets"; all these, as well as some other early works, are cut on copper. Afterwards most or all Johnson's music is stamped on pewter. In the obituary notice of his death in the Scots Magazine, it is asserted that he was the inventor of this method of production, but be it remembered that this had been the usual process before Johnson was

born; Hawkins, as early as 1776, having referred to it and mentioned the date 1710 in connection with its use. As before stated, from 1772 to the advent of George Walker, the engraver, that is to after 1790, practically all plate printed music published in Edinburgh, came from Johnson's workshop. He also engraved much Glasgow music, including the small oblong volumes of Aird's "Selection of Scotch, English, Irish, and Foreign Airs." In addition to the music he must also have engraved the pictorial titles to the first and second volumes, for they bear his name. He engraved other Glasgow works. In 1787 he appears to be in partnership with others, and to have opened a music shop in the Lawnmarket, at the head of Lady Stair's Close and he remained here until his death. He had previously lived in Bell's Wynd, and while here commenced the publication of perhaps the only work he ever issued on his own account. This was "The Scots Musical Museum, humbly dedicated to the Catch Club, instituted at Edinburgh, June, 1771, by James Johnson," 8vo. The first volume was published on May, 1787; the second, March, 1788; the third, February, 1790; the fourth, August, 1792; the fifth, 1797; and the sixth and last, 1803. This work contains six hundred airs, and, as Burns predicted, still forms the text book of Scottish song. Burns contributed something like one hundred and fifty traditional songs and airs, which he had picked up from country singers. The poet also wrote new words and retouched old verses for the work, entering enthusiastically into the production of the book. After Johnson's death the plates passed into the hands of Messrs. Blackwood, who proposed to re-issue them with a volume of historical notes, written by Wm. Stenhouse. This was begun in 1820, but from some cause the printed sheets remained in the publishers' warehouse until after the death of Stenhouse, which occurred in 1827. In 1839, however, the work came forth with some valuable bibliographical notes by David Laing which, on its re-publication in 1853, were further added to. This last edition is in four volumes including one volume containing Stenhouse's notes. It has been the fashion since Chappell's time to heap a great deal of foolish and unreasoning abuse on Johnson's "Museum," and on Stenhouse's notes. The first it is contended, included a number of airs not of Scottish origin, and that Stenhouse wilfully made untrue statements. This latter accusation is absurd, but that Stenhouse, in his 512 pages, falls into many errors is quite true. We must, however, consider that eighty years ago the antiquarian study of popular songs was in its infancy, and that

Stenhouse was a pioneer and far removed from the great libraries which were then unsatisfactory for reference by reason of the great restrictions placed as barriers against consultation. The admission by Johnson of other airs besides Scottish may be accounted for if we consider that Johnson was not a musical antiquary, and that many airs, both English and Irish, had Scotch words set to them which might give them a claim. As they stand, however, up to the present day no student of folk music can afford to ignore either Johnson's "Museum," or Stenhouse's Notes. James Johnson died on the 26th of February, 1811. It is likely that just before his death he had taken into partnership John Anderson, an apprentice, who seems to have been of some assistance in the compilation of the "Museum." In the directory for 1811 Johnson & Anderson are named as copper-plate and music engravers and printers, 475, High Street. In 1813 the address is North Gray's Close: in 1816, Anderson, after having been in trade alone, has entered into partnership with Walker.

**Mackintosh, A.** Another Edinburgh music engraver.

His name does not occur very frequently. He engraved J. Brysson's "Curious Selection of Favourite Tunes," oblong folio, *circa* 1791, and in sheet music, "A New Strathspey...dedicated to Miss Barbara Campbell, by J. Thomson, Edinburgh, printed for the author," folio.

**Muir, Wood & Co.** Commenced business shortly before 1799, at which date their

names occur as selling a publication by Charles Dibdin, "The Lyric Remembrancer, 1799," 4to. In 1801 they were musical instrument makers to his Majesty, at 16, George St., but in 1804 they had removed to 7, Leith Street, where they were until after 1809. In 1811 the address was 13, Leith Street, and here they remained until 1818, after which date the name is absent from the directories. As Messrs. Wood & Co., of Waterloo Place, the survival of the firm played (in later years) an important part in the music trade of Edinburgh and Glasgow. The firm of Muir, Wood & Co. were very active publishers and much sheet music bear their imprint, having all three address. They published also some collections as:—Gow's "Second Collection of Strathspey Reels," and George Thomson's "Select Collection of Original Scottish Airs." In this instance Thomson's name is entirely suppressed, it is therefore possible the work may have been issued without his consent. Another one is "A Collection of

Minuets, Cotillions, Allemands...by Charles Stewart, musician to Mr. Strange," folio. They published also some early pieces by George F. Graham.

**Oliver & Boyd.** The head of the firm was Thomas Oliver and they are well known by the many beautifully printed collections of songs, editions of Burns, etc., mainly embellished with woodcuts of the Bewick school. In addition to the several neat song volumes which bear their imprint are the following, having music printed from moveable type:—"The Minstrel, a choice selection of much admired Scottish Songs...Edinburgh, Oliver & Co., Netherbow," 12mo; "The English Minstrel, a selection favourite songs with music.....Edinburgh, Oliver & Boyd, Fountain Well, High Street," 12mo, marked on first page as volume II. This has a frontispiece of a volunteer, and the outside boards have the imprint of Lane, Newman & Co., London." The companion volume to this is "The Scottish Minstrel," with the names Lane & Newman, and the date 1807, but certainly printed by Oliver & Boyd. Another "Scottish" and "English" Minstrel are two volumes of the same size, but quite different in contents; frontispieces, and engraved titles, "Edinburgh, printed and published by Oliver & Boyd," much later than the foregoing, the cover of one bearing the date 1815. About this year, Oliver & Boyd published a folio volume, with type printed music, entitled "The Charms of Scottish Melody...Edinburgh, printed by and for Oliver & Boyd, Baron Grant's Close, High Street," folio, p.p. 102. The firm, at an earlier date, printed other works, which were afterwards republished by Crosby (see p. 35). In 1816 and 1818 they published the two fine volumes of "Albyn's Anthology," by Alexander Campbell.

**Penson, Robertson & Co.** The firm consisted of Wm. Penson and Alexander Robertson, both Edinburgh musicians. In 1801, Alexander Robertson is described in the directory as a music engraver, at the head of the Luckenbooths, but in 1809 he is a music teacher in Libberton's Wynd. Wm. Penson was also a music teacher in this same year at 6, South James St. In 1811 the two had conjoined and commenced business at 47, Princes Street, where they remained in partnership until 1819 or 1820 having also a music academy at 13, George St. In 1822 Alexander Robertson held the business alone and

remained at the same shop until late years (see Robertson). Penson & Robertson published a quantity of sheet music, much of which was arranged by one or other of the partners.

**Phinn, Thomas.** An early Edinburgh music engraver, whose name is on Bremner's "Thirty Scots Songs," published in 1757. He also engraved a work mentioned by David Laing (*Introduction to Johnson's Museum*, p. cii) with the title "A Collection of Airs, etc., for the Violin or German Flute...taken from the best masters and published in six numbers...to be had at the shop of Thos. Phinn, engraver, Luckenbooths," oblong 4to, Laing gives the date *circa* 1776, but the book must be fifteen or twenty years earlier.

**Purdie, Robert.** The founder of a very large and important Edinburgh business. In 1804 he was a teacher of music in Jollie's Close in the Cannongate, but in 1805 he had gone to 3, James Street, where he remained until 1808. In 1809 he had opened a music shop at 35, Princes Street, and here commenced publishing sheet music. The number of the premises was changed in 1813 to 71, but in 1816 it was No. 70. It remained thus until 1828 when it was changed again to 83, Princes Street, and was so up to 1837. About this date the business was in the hands of John Purdie at the same address.

Besides the great quantity of sheet music which he published he issued several important works, of which the chief is a collection of Scottish Songs in large octavo, arranged by R. A. Smith, and the literary contents edited and re-written by Lady Nairne and some other ladies. This work entitled "The Scottish Minstrel" extended to six volumes, the first three of which were reviewed in 1822. The first edition of it may be distinguished by the address 70, Princes Street, while the second, in which there are some alterations, by that of 83, Princes Street. The third edition also has this, but it is from impressions of the plates worked off upon stone, and lacks the beauty both in the vignette title pages and in the music of the earlier copies. After the first publication of "The Scottish Minstrel," an "Irish Minstrel" was put forth in one volume of the same size and under the same musical editorship. It appeared, however, that Purdie had infringed on the copyright of some of the airs used by Thomas Moore and the first edition was suppressed. It was again re-issued however with certain of the plates replaced by others. In 1827 another volume of the same size and character was pub-

lished, "Select Melodies, with appropriate words, chiefly original, collected and arranged by R. A. Smith," large 8vo. Robert and John Purdie, in conjunction with Alexander Robertson, re-published the Strathspeys and Reels originally issued by the Gow family.

**Read, James.** An early music engraver, who worked for Bremner and Stewart. He cut for Bremner "A Curious Collection of Scots Tunes...James Read, Sculpt., Edinburgh," oblong folio, published in 1759, and for Neil Stewart, "A Collection of the newest and best Reels or Country Dances...James Read, Sculpt.," oblong 4to, published in 1761. No doubt other work of his about this time might be identified.

**Robertson, Daniel.** A music seller with, in 1819, a shop at 21, South College Street. He published about, or a little before this date, two pretty miniature volumes of engraved songs and music, "A Selection of Scots, English, and Irish Songs.....Edinburgh, printed and sold by D. Robertson, music seller, 21, South College Street," volume 1 and 2, very small quarto. I have not yet found any other works bearing his imprint.

**Robertson, Alexander.** Was originally an engraver and afterwards a music teacher. He was, in 1811, in partnership with Wm. Penson until 1819-20 (*see Penson, Robertson & Co*). He still kept on the premises, 47, Princes Street, and 13, George Street, pushed forward the business with great vigour, and remained until late years. Later on his number in Princes Street had changed to 39. In addition to sheet music Robertson published several serial works as "Popular National Melodies, arranged by James Dewar," folio. Previously he had himself arranged "The Select Melodies of Scotland," 4to, published by Penson & Robertson in 1814. On the breaking up of Nathaniel Gow's business he, along with Robert Purdie, seems to have acquired the copyright of the "Strathspey," etc. These were re-issued from freshly engraved plates and bore Robert & John Purdie's names in addition to that of Robertson. He published also the new collections by Nathaniel Gow entitled the "Vocal Melodies of Scotland," 3 parts, folio; "The Beauties of Niel Gow," 3 parts, folio; "The Ancient Curious Collection of Scotland," by Nathaniel Gow, 1823, folio; "A Select Collection of

original dances, Nath Gow," folio; "A Collection of Airs, Reels, and Strathspeys, by the late Niel Gow, junior," folio, published 1840. Most of these were issued with the address, 39, Princes Street.

**Rothead & Son.** In 1804, Andrew Rothead was a musical instrument maker at 1, Castle Hill. In 1805, a son was in partnership and the firm was Rothead & Son, at Castle Hill and 4, Greenside Place. In 1811, the directory gives 370, Castle Hill, and 1819 and 1822, No. 378. In 1813, they had a shop, 14, Princes Street, this address is on sheet music. The name is absent from the directory of 1823, and the business probably ceased. Besides the usual amount of sheet music Rothead & Son re-published Urbani's "Select original Scottish Airs," in folio volumes. They also issued two thin folio books of "A Collection of original Scottish Airs...the poetry by Allan Ramsay, Burns, and other eminent Scotch poets," 2 books, folio, *circa* 1810.

**Ross, Robert.** A music seller, who, towards the close of the eighteenth century, published many single half-sheet songs, generally Scottish, and printed on very thin paper. His address at this time was at the head of Carruber's Close. His name is found in the subscription lists of Scottish publications, and as selling Boyd's "Psalm and Hymn Tunes," 1793. It is also in the directories for 1801 and 1804. Mr. John Glen, in his "Scottish Dance Music," quotes a notice of him dated 1769; he also gives the title page of a Collection of Reels published by Ross, with the imprint "at his music shop at Fountain Well." This was issued in 1780, oblong 4to.

**Sibbald, James.** An Edinburgh bookseller, who published several literary works, including an "Edinburgh Magazine, or Literary Miscellany," (volume X is for 1789). He appears to have also kept a music shop in Parliament Square, and from here published "A Collection of Catches, Canons, Glee's, and Duets, etc.... Antient and Modern...Edinburgh, printed for J. Sibbald, Parliament Square, and Messrs. Corri & Sutherland," oblong folio, preface dated 1780. This work was re-published by Longman & Broderip, and Clementi & Co., as well as by Nath Gow. Sibbald also issued many single half-sheet songs, and commenced a continuation of Stewart's "Vocal Magazine," under the title "No. 1, The Vocal Magazine, new series...Edinburgh, printed for J. Sibbald, Parliament Close, sold by J. Hamilton, North Bridge, and other music sellers":

one octave number with twenty songs, and the first portion of Holden's "Rudiments of Practical Music." The music is from engraved plates. This was issued about 1802. Sibbald is said to have died in 1803. His name is in the directory for 1801 with the address 28, Parliament Close.

**Stewart, Charles.** A printer to the University, who was in partnership with others having, in 1797, a printing house at the head of Forrester's Wynd. In 1809, the office was in Old Bank Close. His only musical work I have knowledge of is one which was issued in shilling monthly parts, under the title "The Vocal Magazine, containing a selection of the most esteemed English, Scots, and Irish Songs; antient and modern . . . Edinburgh, printed by C. Stewart & Co., 8vo. The book reached to three volumes, dated respectively, 1797, 1798, and 1799, and the music is printed from type. Part XIX, which formed the commencement of another volume, is dated on the cover 1800. The work was, however, never carried further, possibly owing to the changes in the firm. About 1802, another book with the same title was commenced by J. Sibbald; of this I have seen but the first part.

**Stewart, Neil.** The first notice I can find regarding this well known Edinburgh music publisher is an advertisement in the "Edinburgh Evening Courant," October 20th, 1759; it is to this effect:—"Neil Stewart, at the sign of the Violin and German Flute, in the Exchange, has lately arrived from London and brought down from the best makers a large assortment of music and musical instruments.....All sorts of instruments taken to mend." At the first building of the Exchange in the High Street, opposite the Cross, the lower frontage consisted of shops (see Arnot's History of Edinburgh), and Stewart appears to have been established here as a music seller. On January 24th, 1761, he advertises again, and has now removed to opposite Blackfriar's Wynd, possibly to Bremner's old shop, for this was the latter's address before he removed higher up the street, near the Cross. The advertisement in the "Courant" has a woodcut of a lady playing a guitar prefixed, and runs:—"At Neil Stewart's musick shop, opposite the head of Blackfriar's Wynd, Edinburgh, the following instruments may be had, viz:—Violins at all prices.....McGibbon's first and second Collection of Scots Tunes, done on new plates and the best of paper, Country Dances and Minuets, with McGibbon's Collection of Country Dances and Minuets...(January 24th, 1761).

On July 27th, 1761, he again advertises:—"McGibbon's 1st, 2nd, and 3rd Collection of Scots Tunes, neatly engraved; A Collection of Scots, English, and Irish Tunes, newly collected for two guitars, 2/-. Two new numbers of Country Dances, and one of Minuets; proposals for printing by subscription a collection of Marches, Airs, etc., in parts for Violins, German Flutes, and Hautboys, with bass for Harpsichord with an alphabetical dictionary of words which occur in music, 12 numbers." It is easy to see that Stewart quickly became a rival to Bremner, for every publication advertised above is a copy or a duplicate of others by Bremner. Bremner published McGibbon from the old plates, while Stewart put forth a rival edition newly engraved. Stewart also issued a series of numbers of "Marches and Airs," and of "Reels and Country Dances," as well as of "Minuets," all in oblong quarto, and in the same style as Bremner's editions of similar works. According to Mr. Glen's "Scottish Dance Music," Stewart removed again to the Exchange, and, in 1770, either he or his son was, as "Neil Stewart, junior," at a shop in an entry leading to Miln's Square, facing the Tron Church. From here he removed to a shop in Parliament Square (or Close as it was indifferently called) and remained here for some time. Mr. Glen gives the dates from May, 1773 to 1792, and that of 1787 for another shop at 40, South Bridge Street. After 1792 to 1802 they were at 37, South Bridge Street, and next year at 39, South Bridge Street. The date given for their cessation of business is December, 1805. In the later portion of their career the firm was N. & M. Stewart, and sometimes Stewart & Co. N. & M. were probably sons of the original Neil Stewart, and they published the usual quantity of sheet music. The more important of Stewart's collections are as under:—

- 1761 A Collection of Scots Tunes, some with variations, for a Violin, Hautboy, or German Flute. . by William McGibbon, Edinburgh, printed for and sold by Neil Stewart, at his music shop, opposite the head of Blackfryer's Wynd, where may be had a variety of music and musical instruments, at the London price, oblong folio; 3 books (advertised as published in 1761).
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- 1761-2 A Collection of the newest and best Reels, or Country Dances, adapted for the Violin or German Flute. . Edinburgh, printed for and sold by Neil Stewart, at his music shop, opposite Blackfrier's Wynd. . oblong 4to, 9 numbers, the first of which appeared in 1761.
- 1761 A Collection of Scots, English, and Irish tunes, for two guitars, (advertised in 1761).

- 1761-2 A Collection of Marches and Airs, for Violins, German Flutes, and Hautboys..published in twelve numbers, by Neil Stewart, at his music shop, opposite the head of Blackfryer's Wynd, Edinburgh, where may be had Mr. McGibbon's Scots Tunes, 3 books; Pepusch's Airs for two Violins; A Collection of Scots, English, and Irish Tunes, for the Guittar. Several numbers of Scots Reels and Minuets, also a variety of music and musical instruments, at the London prices; oblong 4to.

This Collection of Marches was advertised in the Courant, in July, 1761, the first number being published in August of the same year.

- C. 1762 A New Collection of Scots and English Tunes, adapted to the guittar, with some of the best songs out of the Beggars' Opera and other curious ballads, printed and sold by Neil Steuart, at his music shop, opposite the head of Blackfryer's Wynd, Edinburgh, oblong 4to. (*A copy in the Wighton Collection.*)
- C. 1763 Love in a Village, for the Guitar.
- C. 1770 A Collection of the newest and best Minnets, adapted for the Violin, or German Flute....Edinburgh, printed for and sold by Neil Stewart, at his music shop, opposite the Tron Church, oblong 4to
- C. 1772 A Collection of Favourite Scots Tunnes, with variations for the violin, and a bass for the violoncello and harpsichord, by the late Mr. Chs. McLean, and other Eminent Masters.. Edinburgh, printed for and sold by N. Stewart, at his music shop, opposite the Tron Church..oblong folio.
- C. 1780 A Collection of Strathspey Reels, with a bass for the Violoncello or Harpsichord, by Alexander McGlashan, ..Edinburgh, printed for A. McGlashan, and sold by Neil Stewart, at his music shop in Parliament Square..oblong folio.
- C. 1781 A Collection of Scots Measures, Hornpipes, Jigs, Allmands, and Cotillions....by Alexander McGlashan, Edinburgh, printed for the publisher, and sold by Neil Stewart, Parliament Square..oblong folio.
- C. 1786 A Collection of Reels, consisting chiefly of Strathspeys, Athole Reels, etc., with a bass for the violoncello or harpsichord: Edinburgh, printed and sold by N. Stewart, at his music shop, Parliament Square..oblong folio.
- C. 1781-2 A Collection of Strathspey Reels, with a bass for the violoncello or harpsichord....composed by Wm. Marshall, printed for Neil Stewart,, and sold at his music shop, Parliament Square, Edinburgh..oblong folio.
- C. 1780-5 A Collection of Scots Songs, adapted for a voice and harpsichord Edinburgh, printed and sold by Neil Stewart, at his shop, Parliament Square..folio
- A Second Collection of Airs and Marches, for two violins, German flutes, and hautboys....Edinburgh, printed and sold by N. Stewart, at his shop, Parliament Close, oblong 4to

- C. 1780 A Collection of Catches, Canons, Glee's, Duettos, etc.... Edinburgh, printed for N. Stewart....Parliament Close, oblong 4to. (This is James Sibbald's Collection of Glee's).
- C. 1795 A Third Collection of Strathspey Reels, etc..by Neil Gow, at Dunkeld....Edinburgh, printed and sold by N. & M. Stewart, music sellers, 37, South Bridge St...folio.
- C. 1795 Thirty Scots Songs, adapted for a voice or harpsichord, the words by Allan Ramsay..Edinburgh, Book 1st, printed and sold by N. Stewart & Co., 37, South Bridge Street, folio.
- Ditto, a second and third book; the first two are re-prints of Bremner's editions; the third is the one issued by Stewart, named above.

Of many early works named in the above list there are much later re-prints, with the South Bridge Street address. Some late sheet music has the address, 40, S. Bridge Street, and some other 39, South Bridge Street.

**Sutherland, John.** Was a book and music seller at 27, Leith Street, in 1809, but in 1811 and onwards, until at least 1830, his address was 9, Calton Street, at the head of Leith Walk. The accidental discovery that an apprentice was wanted here formed the turning point in the career of the Scotch publisher, William Chambers. Young Chambers was an apprentice here from 1814 to 1819, and on his release set up business for himself in a small bookstall in Leith Walk. Sutherland published several collections of music and also a moderate quantity of sheet music. The following are among those of his publications which I have seen.

- C. 1815 Guida di Musica, being a complete book of Instructions for Beginners on the Harpsichord or Pianoforte..by James Hook..Edinburgh, printed for and sold by John Sutherland, at his circulating library, book and music warehouse, Calton Street..oblong folio, pictorial title.
- C. 1815 Edinburgh Repository of Music, containing the most select English, Scottish, and Irish Airs, Reels, Strathspeys, etc., arranged for the German Flute or Violin....Edinburgh, printed and sold by J. Sutherland, at his book and music warehouse, Calton Street, 3 books, small oblong.
- C. 1815 Macleod's Collection of Airs, Marches, Waltzes, and Rondos, carefully arranged for two German Flutes..Engraved by W. Hutton..No. I, II, and III, Edinburgh, printed and sold by J. Sutherland..Calton Street, small oblong, 3 books.
- C. 1816 Clarke's Collection of Favourite Airs, No. VI....Printed and sold by J. Sutherland, 9, Calton Street, folio
- 1818 Miniature Museum of Scotch Songs and Music, written by Scots Poets..arranged for the voice and pianoforte by the most eminent composers....Edinburgh, printed for and sold by John Sutherland, No. 9, Calton Street..2 volumes,

3 parts in each volume, small quarto. The whole is engraved by Walker & Anderson, and the first volume seems to have been published by them. The preface to the first volume in the original edition is dated 1st April, 1818. The whole work was afterwards, at a very late period, re-published in lithography.

**Thomson, George.** Perhaps he may not have very full claim to be classed among music publishers, except so far that he bore the expense and undertook the sale of his own Collections of Scotch, Welsh, and Irish Airs.

In September, 1792, Thomson wrote to Robert Burns, mentioning that with a friend or two he had spent much time in selecting and collating the most favourite of the Scottish Melodies, with a view to publication; that he had engaged Pleyel, whom he calls the most agreeable composer living, to put the accompaniments to them, and he asks Burns, where necessary, to write new words to the tunes at a reasonable charge. Burns entered into the project, but declined any payment, an example which the musicians did not follow. Though Burns wrote some of his finest lyrics for the work, yet the arrangement of the airs by foreign composers, and Thomson's entire misconception of what such a book should be, makes the work not altogether satisfactory. The first set of twenty five songs or half-a-volume was issued May 1st, 1793, under the title "A Select Collection of Original Scotch Airs, for the Voice..... London, Preston & Son, 97, Strand, for the proprietor," folio (music engraved, the words of the songs type printed). The harmonies of this first set are by Pleyel, but owing to the difficulty of communicating with this musician, who was on the Continent during the war, the 2nd, 3rd, and 4th sets, published some years afterwards, are arranged by Kozeluch. Haydn was next employed, and then Beethoven, Bishop, and Hummell. The fifth volume, which, with the cantata of the "Jolly Beggars, completed the work, was published in 1818. Thomson was so constantly re-issuing and getting fresh plates engraved, that it is difficult to give the exact dates of the various editions. At quite a late date Thomson & Preston published the songs singly in folio, with a vignette by Stothard. In 1809, he commenced the publication of his Welsh series, which ultimately reached to three volumes (vol. 2, 1811; vol. 3, 1814). In 1814 and 1816, he published the first and the second volumes of his Irish Songs, with the harmonies by Beethoven. All these works are similar in style to the Scottish volumes. They are beautifully printed and engraved and

have frontispieces to each volume. In 1822, he began the issue of a small series in royal octavo, which included songs selected from all three collections; in 1825, this attained to six volumes, with plates by D. Allan and T. Stothard. About the time of the first publication of his Scottish work he issued a set of twelve Sonatas, arranged from Scottish Airs, for the violin, by Pleyel, folio. All his works are signed on the title page with his neat autograph.

George Thomson, who was born in 1757, and died in 1851, formed a connecting link between the literary men of two generations. His daughter married George Hogarth, the musical writer and critic, and the daughter of Hogarth married Charles Dickens. There is a portrait of Thomson in the Scotch National Gallery, which has been twice engraved. The interesting correspondence between Burns and Thomson is in most editions of the poet's works. A volume containing much information concerning Thomson has recently been published.

**Urbani & Liston.** Had a shop at 10, Princes Street, and were extensive Edinburgh music sellers, but did not publish very much on their own account except sheet music. Peter Urbani, the senior partner, was an Italian musician, who was born at Milan about 1749. He settled in Edinburgh about 1776 and became one of the leading concert musicians. He arranged several volumes of Scots songs and airs, in folio, the first two of which he published before he had entered into the music business. The title was: "A Selection of Scots Songs, harmonised and improved..... by Peter Urbani, professor of music. Book I: Printed for the author, and sold at his house, foot of Carrubber's Close," folio, *circa* 1792. Book II, with the same imprint, was published in 1794. Book III (which was issued in 1799) and the later ones, have the name of the firm, Urbani & Liston, 10, Princes Street. Book IV, *circa* 1800-1; Books V and VI, which are dated February, 1805, completed the work. These six books were re-published in three volumes about 1810-12 by Rothead & Son, from the same plates, and again by John Sutherland. Another publication was "A Favourite Selection of Scots Tunes, properly arranged as duettos for two German flutes, or two violins, by P. Urbani," 2 books, oblong 4to.; this was again re-printed by Muir, Wood & Co. About 1808-9 Urbani & Liston appear to have ceased business, which will account for the re-production of the above works

by other publishers. Urbani became in embarrassed circumstances and went to Dublin, where he died in 1816 in his 67th year.

**Walker, George.** Had no connection with the London music publisher of the same name, but was purely a music engraver, who was in business in Edinburgh some time near the year 1790; one of his early works, shortly after this date, being the engraving of William Shepherd's "Collection of Strathspey Reels." It is not unlikely that he may have been an apprentice of Johnson. In 1801 his address was "Head of Skinner's Close," and in 1805, at Fountain Well, where he stayed until 1809-10. He now went into partnership with William Hutton, with an address in Foulis Close and here the partnership continued until 1815-16, when Hutton set up on his own account and Walker joined John Anderson, the former partner with Mrs. Johnson. Walker & Anderson were, in 1816, at 42, High St., where they remained up to 1828. After 1825, the firm was styled Walker & Co., and they were in 1829-30 at 2, North Bridge. Walker's name alone is attached to much Scotch music, and after the death of James Johnson in 1811 he and his partners had the entire trade of music engraving and printing among them. They do not ever appear to have acted as music sellers or publishers.

**Watlen, John.** He was, as many of his title pages inform us, originally of the Royal Navy, and must have been much of an erratic genius with a taste for musical composition. Among his musical works are sonatas, concertos, descriptive works, as "The Siege of Toulon," etc. Some of these were published by the Edinburgh music sellers before his own entrance into the music business. In 1788 his own and his wife's name are placed in the subscription list of Gow's "Second Collection of Strathspey Reels," from which it appears he was a music master and tuner in St. James' Square, Edinburgh. After this he was at 17, Princes Street, from whence he published "The Celebrated Circus Tunes, performed at Edinburgh this season," folio. Another set of "Circus Tunes" was also published in numbers by Stewart & Co. Watlen now opened a music shop at 13, North Bridge, and published sheet songs. "Yarrow Vale," his own composition, has this imprint. He, however, cannot have stayed more than a few months here, but removing to 34, North Bridge, he, during the last six or seven years of the century, issued many hundred sheet songs and larger publica-

tions. At one time he had a London agency with Mr. F. Linley, the successor to John Bland, but this was before Linley removed to Holborn, for his address, as given on Watlen's sheet songs, was 42, Penton Street, Pentonville. He next had a London agency at No. 1, Charlotte Row, Long Lane, Southwark. Watlen's business was pretty extensive, but towards the end of the century he seems to have fled to avoid arrest for debt to the sanctuary of Holyrood, and while here he published sheet songs, one of which is "Sandy, a favourite Scots song...by Robt. Burns...printed and sold by John Watlen, at his house, the Hermitage, Abbey Hill, where may be had his terms for teaching the pianoforte, singing, and violin, also all his musical works." His Edinburgh career having come to an end he removed about 1800 to London, where he recommenced business. (*See London section.*)

**Whyte, Wm.** He was in business as a music seller and stationer before 1800 at 1, South St. Andrew's Street. After 1808, his address became No. 17 in the same street. After 1811 until 1825, the number was 12, but in 1826, Wm. Whyte & Co. removed to 13, George Street, where they were in 1830. Before Whyte entered into partnership he published a quantity of half-sheet Scotch songs with the address 1, South St. Andrew's Street, or No. 17. With the first named imprint he published, in 1806 and 1807, two volumes of a folio Collection of Scotch Songs, with the airs harmonised by Haydn; it was issued as a rival to George Thomson's publication.

## Glasgow.

**Adams, Alexander.** He printed a small volume named "The Musical Repository, a collection of favourite Scotch, English, and Irish Songs, set to music...Glasgow, printed by Alex Adams, for A. Carrick, bookseller, Saltmarket, 1799." 12mo., p.p. 278. The book is nicely printed, the music being from type.

**Aird, James.** A Glasgow music seller, who published some half-sheet Scotch songs and airs, as "Jamie O' the Glen," "The Sow's tail to Geordie," "What a beau my grannie was," this latter with the address on the imprint, "New Wynd." His more important works are a Collection of Reels, in oblong 4to, "A Favourite Collection of Scots Tunes and Highland Airs.....by W. McGibbon, J. Oswald, and others," oblong 4to (this was afterwards re-

printed from the old plates by A. McGoun. Aird's better known work is "A Selection of Scotch, English, Irish and Foreign Airs adapted to the Fife, Violin, or German Flute... Glasgow, printed and sold by James Aird," small oblong, the above being contained on the head of a drum which forms the pictorial title. The second selection has a representation of soldiers and sailors on the title page. Mr. Glen fixes the date of these two selections as 1782; of the third, 1788: fourth, 1794; fifth, 1797; and sixth much later. These volumes, which contain much curious matter, were re-published by McFadyen and by George Goulding. It is certain that Aird himself did not publish any after the fourth. Mr. Glen also gives the title of a work arranged by Joshua Campbell, and printed and sold by J. Aird in the Candleriggs, the date of which he fixes as 1778, and has ascertained that Aird died in 1795. The following early trade card belongs to Mr. Arthur F. Hill, *circa* 1780, "James Aird, junior, at his shop near McNair's land, New Street, Glasgow, sells variety of music and musical instruments, viz., violins, German and common flutes, fifes, spinets, hautboys, pianofortes, French horns, clarionets, a great variety of single and double songs; gilt and plain writing paper, best Dutch sealing wax and quills, Irish wafers, for home sale and exportation. Spinets, violins, and German flutes, with other musical instruments lent out per month or quarter." On Aird's death his plates were sold to McGoun and to McFadyen, who both re-printed from them.

**McFadyen, Joseph.** An extensive music seller in Glasgow, who was established in Wilson Street sometime about 1790. He appears to have founded his business to a certain extent upon the remains of Aird's. He re-issued some of the latter's publications from the original plates, including Aird's "Selection of Scotch, English, Irish, and Foreign Airs"; he added to it the final fifth and sixth volumes. Another work, in oblong 4to, is "The Repository of Scots and Irish Airs...for the harpsichord or pianoforte." This is the same in title with a similar work for the German flute published by McGoun; it is probable that Aird was the original publisher, and that the plates were disposed of at his death. About 1795, McFadyen published "A Miscellaneous Collection of the best English and Irish Songs," 8vo, and perhaps a little later a folio "Collection of Highland Strathspey Reels...dedicated to Miss Campbell...printed and sold by J. McFadyen, Wilson Street, Glasgow, Cahusac, London, and Jas. McMillan, Liverpool." These and others

were, in addition to the usual quantity of Scotch vocal music, in sheets and half-sheets. The latest work of his which I have noticed is "The Beauties of Melody...arranged for the German flute, by an Amateur, published by J. McFadyen, No. 30, Wilson Street, Glasgow," small oblong; two volumes, the second of which is after 1817.

**McGoun, Archibald.** His father, Andrew or Archibald McGoun, was a bookseller and a music seller in 1783, with the address, in 1787 and 1789,—“head Stockwell.” In 1799, McGoun, junior, sold Stewart’s “Vocal Magazine,” and Archibald McGoun, junior, Argyle St., appears in the directory for 1801. Like McFadyen, he seems to have bought some of the plates engraved for Aird and to have re-printed from them. Among which is “A Favourite Collection of Scots Tunes and Irish Airs, etc...by W. McGibbon, J. Oswald, and others, book 1st...Glasgow, printed and sold by A. McGoun, at his music shop, Argyle Street,” oblong 4to. Another folio collection is “The Favourite Short Troop of the 1st Battalion of Breadalbane Fencibles...by J. H. Rose...Glasgow, printed for and sold by A. MacGoun, music seller and stationer, Argyle Street,” *circa* 1790, folio. Another, “The Repository of Scots and Irish Airs, Strathspey Reels, &c., for the German Flute or Fife..... printed and sold by A. McGoun, stationer and music seller, Glasgow, where may be had the Repository for the Harpsichord or Violin,” oblong 4to. A work with the same title was also published by McFadyen. His name is also attached to a little song book, the music type printed by Oliver & Co. “The Songster’s Favourite Companion, Glasgow, printed for A. McGoun, music seller, by Oliver & Co., Edinburgh,” 12mo, *circa* 1810; there is also a good deal of half-sheet vocal music which has his imprint.

**Steven, James.** The directory for 1801 gives him as at King Street, but shortly after this date his shop is 35, Wilson Street, and a large number of half-sheet songs about 1805-10 in date bear this address. At a much later date than this he published several of R. A. Smith’s songs, including “Jessie, the Flower O’Dumblane,” the popularity of which drew forth several direct imitations and piracies.

**Taylor, Joseph.** Published about 1810-12 a couple of small oblong volumes for the flute, entitled “Gale’s Pocket Companion, for the German

Flute or Violin...selected by the author, Glasgow, printed and sold by Joseph Taylor, at his music and pianoforte warehouse, 18, Hutchinson Street...flutes and violins made and repaired," volumes 1 and 2.

## Paisley.

**Blaikie, Andrew.** An engraver; whose name occurs on the title page of "A Collection of Irish Airs and Jiggs, with variations...by John Murphy, performer on the union pipes at Eglinton Castle...engraved by A. Blaikie, Paisley," folio, no other imprint, *circa* 1809-10. Andrew Blaikie took much interest in the antiquarian study of Scottish music, and at one time had in his possession at least a couple of manuscript volumes in tablature, with the dates 1683 and 1692.

## Perth.

**Anderson, J.** George Street, a music seller who published a few half-sheet songs at the close of the 18th century. One is, "The Ill Wife...London, printed for and sold by J. Anderson, music seller, George St., Perth...N.B. Just published Anderson's Flute Companion, volume 2; also Jenny Bawbee, with 12 variations." The Flute Companion above named is "Anderson's Pocket Companion of the most approved Highland Strathspeys, Country Dances, etc., for the German flute, fife, hautboy, and violin... printed and sold by J. Anderson, music seller, Perth, where may be had a choice collection of music and instruments," oblong 8vo, 2 volumes, *circa* 1795-1800.

**Bowie & Hill.** The senior partner was John Bowie, a Perth musician, who, as Mr. Glen points out in his "Scottish Dance Music," entered into business with T. Hill, in 1803, at a shop in George Street. John Bowie died in 1815, but Mr. Glen quotes an advertisement showing that Hill continued the business alone. Bowie & Hill do not appear to have published very largely. One sheet in my own library is "Four New Tunes, for the pianoforte or violin, published by John Bowie, with the permission of the different composers, Edinburgh, printed for and sold by Bowie & Hill, music sellers, Perth"; it contains a waltz, with the statement that it was danced on June 1st, 1803.

**Brown, J.** He was a letterpress printer who printed a 12mo edition of Ramsay's "Gentle Shepherd," with the music to the songs worked from type. The imprint is:—"At Perth, printed by J. Brown, printer to the Perth Antiquarian Society, Anno 1786." Another more important work is, "The Musical Miscellany, a select collection of the most approved Scots, English, and Irish Songs, set to music, Perth, printed by J. Brown, 1786," title and frontispiece engraved, 8vo. It is an excellent volume of songs, with the music type printed.

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## Irish Music Publishers.

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### Belfast.

**Simms & McIntyre.** 24, High Street, published a curious volume, entitled: "A Collection of Ancient Irish Airs, adapted for the harp, violin, flute, and pipes, by John Mulholland, volume 1, Belfast, printed by Simms & McIntyre," volume 11 is dated 1810.

### Dublin.

**Alday, Paul.** Succeeded to the old established music business which had been carried on for half-a-century by the Rhames family at 16, Exchange Street. He acquired this about 1811, and published sheet music. One of his earliest pieces to which I can fix a date is "Sadler's Ascent, a favourite waltz...dedicated to the Earl of Belvidere...Dublin, published by P. Alday, 16, Exchange Street." This is in commemoration of an unsuccessful attempt to cross the Irish Channel made by James Sadler, on October 1st, 1812. The event produced another sheet song (probably many), "Paddy's Balloon." Other of Alday's pieces are several sets of Country Dances on half-sheets, with the imprint "published by P. Alday (late Rhames' musical circulating library), 16, Exchange Street." As appears by a notice on one of J. Power's sheets, Alday was possessed of the copyright of Sir John Stevenson's compositions, which had formerly belonged

to Rhames; these, however, he sold to Power. Before 1824, Alday had removed to 10, Dame Street, and here he remained until after 1827, still continuing to issue publications of various kinds.

**Attwood, Elizabeth.** A Dublin music seller with the address, 4, Naussau St. Her stamp or engraved label is found on many publications, and she is named as agent for the sale of others. She was at the above address from before 1820 to after 1827. I have not discovered what work she published on her own account, if any.

**Allen, George.** A copper plate engraver who published some musical works. One is "Cambrian Harmony, being a collection of Welsh Airs never before published, arranged as they were originally performed by the Ancient Britons...by Richard Roberts, Dublin, published for the author, and to be had at his residence, Carnavon," folio, *circa* 1800-10 (*Taphouse*). This veracious publication of the never before published tunes coeval with the Druids opens with the "King's Joy," which tune is "The King shall enjoy his own again"; it contains a printed advertisement of George Allen's, of Smock Alley. He printed and published several books of sacred music.

**Browne, D.** 12, Upper Sackville Street, published sheet music, vocal pieces, and pianoforte arrangements sometime between the years 1810-15 to 1820.

**Christy, J.** He published the second edition of Joseph C. Walker's "Historical Memoirs of the Irish Bards," 1818, 2 volumes, 8vo, the music is all engraved.

**Cooke, B.** He was probably the Bartlett or Bartholomew Cooke, who was a noted oboe player and father to T. Cooke, the Irish composer. He had, about 1790, a music business in Dublin at 4, Sackville Street, and from here he published a good deal of sheet music, including songs, country dances, and instrumental pieces. He also issued a pirated edition of George Thomson's Selection of Scots Tunes. About 1799, the business was transferred to Gough at the same address.

Friendship, a new song or duet...Dublin, published at Cooke's Music Warehouse, No. 4, Sackville Street.

C. 1795 "The Friar" ("I am a Friar of Order's Grey"); "The Western Sky was purpled o'er"...Dublin, B. Cooke, at his pianoforte, harp, and music warehouse, No. 4, Sackville Street, etc.

1796 A Selection of Dances for 1796. (*Culwick*).

Cooke's Selection of twenty-one favourite original Irish Airs (never before printed) arranged for the pianoforte, violin, or flute. Dublin, published by B. Cooke, at his pianoforte, harp, and music warehouse, No. 4, Sackville Street, folio (This was afterwards republished or copied by Gough, his successor).

**Cooke, T.** Probably the son of the foregoing, and apparently the same with T. S. Cooke, the Irish composer, who was born in Dublin in 1782 (died 1848). Cooke, at a remarkably early age, commenced musical composition, and about 1805-10 was (in partnership with others) in the music trade. One piece of sheet music having their imprint is "Bang up, a rondo for the pianoforte, composed by T. Cooke, Dublin, published at T. Cooke & Co.'s music and musical instrument warehouse, 45, Dame Street." Their engraved label is also found pasted over the imprints of other publishers.

**Ellard.** A music seller at the "Music Saloon, 27, Lower Sackville Street. He published some little sheet music and was the Dublin agent in 1818-19 for the London firm of Phillips & Mayhew, 17, Old Bond Street.

**Exshaw, E.** A Dublin bookseller who, in 1740, had a shop on Corkhill. Forty or fifty years after this he or his successors published a Dublin Journal "Exshaw's Magazine," with which were given musical supplements, set up from moveable type. One of these, in my own library, is a song entitled "De Kilmainham Minit," and a dance "The Devonshire Minuet," "printed for Exshaw's Magazine," *circa* 1785. The tune of the first named is the one always employed for "The night before Larry was stretched," and the song itself is written upon similar lines. I have failed to find any copies of the magazine in the British Museum Library, but Dr. Culwick, of Dublin, mentions a copy for the year 1787.

**Gough.** With the provoking habit of many Irish music publishers, he gives no initials or Christian name on his imprints. He succeeded about 1799 to the business which had formerly been carried on by B. Cooke, No. 4, Sackville Street. His publications are very coarsely engraved and consist in the main of half sheet songs printed on thin paper. At an early date he issued a pirated edition of Bunting's first collection, originally published by Preston in 1796, and one of Edward Jones' "Musical and Poetical Relics

of the Welsh Bards," (1784, 1794, 1800, etc). He printed songs from the opera, "Paul and Virginia" (1800), and from "Pizarro," by Kelly (1799); also sets of country dances in folio.

C. 1800 . A General Collection of the Ancient Irish Music...by Edward Bunting, Dublin, published by Gough, at his music and instrument warehouse, No. 4, Sackville Street, where may be had Musical Relicks of the Welsh Bards, by Edward Jones, price 13s., English edition, £1 14s. 1½d. Cooke's Selection of Irish Music; the music of Pizarro by Kelly.. folio.

C. 1800 . Ackee O Ackee [in Paul and Virginia]; Orphan Bess (on this is advertised a new collection of Country Dances for 1800); Magery Grinder; Don't you remember; and other half sheet songs.

**Goulding & Knevitt.** This was the Dublin branch of the large London firm, Goulding, D'Almaine & Co. Knevitt seemed to have been exclusively engaged with the Irish part of the business and was probably a partner only so far as that portion was concerned. The Dublin shop was at 7, Westmoreland Street, and I first find it mentioned on the imprints about 1803. This was held until about 1820, when the premises were taken over by Isaac Willis; the directory shows the latter here in 1824. I think it is likely that upon giving up the Westmoreland Street shop they severed their direct connection with Ireland, for I have found no later trace of the Goulding firm than the above mentioned date.

**Grierson, Boulter.** He was the King's printer for Ireland and as such held certain privileges. His only musical work that I am acquainted with is "Trydell's Essays on Music," an early Dublin printed treatise on the art. The volume consists of 140 pages of letterpress, and a number of engraved plates of music as examples. The work was published in 1766, and bears the following title, with a diagram in the centre, "Two Essays on the theory and practice of Music...by the Rev. John Trydell...Dublin, printed for the editor by Boulter Grierson, printer to the King's most excellent Majesty, 1766," 8vo.

**Hill, J.** He printed from moveable type a selection of half-sheet songs taken from the operas then popular. His address was No. 8, Mary Street. All the specimens of his work which I have seen appear to date between 1780 and 1790, and they are invariably printed from moveable type, not, as generally the case, engraved. They

were sold at threepence per song, and much resemble in character those issued some years before in London by Fought and by Falkener. Two in my own collection are:—“The Meadows look Cheerful, sung by Miss Hitchcock in The Poor Soldier...Dublin, printed by J. Hill, price threepence,” folio (‘The Poor Soldier’ was acted in 1783), and “De Nite before Larry was Stretched, a humorous New-gate song, printed J. Hill, No. 8, Mary Street, Dublin,” folio This is the well known Irish cant song. Dr. Culwick informs me that he has also several similar specimens of Hill’s work.

**Hime, M.** One of two brothers who, in their time were (exclusive of Scotland) probably the largest music publishers out of London. M. & Humphrey Hime first commenced with a shop in Liverpool, and the directory for 1790 gives the two in partnership in Castle St. Shortly after this date M. Hime must have removed to Dublin, or perhaps already at this date he had a place of business there. The earliest imprint of his which I have seen, and of this only one example, gives the address 26, Dame Street, but he cannot have remained any length of time here, for probably before 1795 he was publishing extensively from his Musical Circulating Library, No. 34, College Green. From this address Hime issued a great deal of music of all kinds and was in fact by far the greatest of Irish music publishers. His music included all the popular vocal pieces from the operas then performing in England, and these songs were generally engraved and printed on half-sheet thin paper, a kind of paper very characteristic of Irish music sheets from the earliest to a fairly late date. Hime seems to have taken advantage of the law, or the laxity of it, regarding the re-publication of English works in Ireland. Before the Union of 1800 the copyright relations between the two countries were as unsatisfactory as they now are between Great Britain and America; each of the two islands seems to have been free to pirate the other’s work. Edward Bunting, although an Irishman, appears from the fact of his issuing his first collection of Irish airs in London, to have suffered considerably, for nearly every Irish music publisher issued a pirated copy of his work, more or less badly engraved. Gough, Hime, Power, and Willis are among these freebooters. Whether Preston, the original publisher, or Bunting had any redress against them I cannot say. George Thomson, of Edinburgh, also suffered similarly. Hime, of Dublin, used to supply his Liverpool brother with many of these cheapened works, and William Gardiner in “Music and

Friends," tells how he was thus enabled to buy, at a cheap rate, some of Haydn's works. Michael Kelly also in his "Reminiscences," mentions (vol. 2, p. 310) how he was subpoenaed in a law suit, commenced against Hime for publishing a number of Kelly's compositions, and how he had, in 1813, to travel to Dublin in consequence. After being some time at 34, College Green, either the number is changed, or Hime removes to 29, College Green; this must have been somewhere about the year 1812-13. I have been unable to fix the precise date of his ceasing business, probably it was before 1820. By far the greater number of his imprints have the address, 34, College Green.

C 1795 Four Canzonets and Two Duets..dedicated, with permission, to His Grace the Duke of Leinster..composed by Antonio Puzzi, master of music, and composer to his Royal Highness the Prince Regent of Portugal..Dublin, printed for the author by Hime, 26, Dame Street, folio.

Hime's Pocket Book, for the German Flute or Violin, containing a great variety of the newest and favourite airs, duets, marches, songs, etc....Dublin, published at Hime's Musical Circulating Library, 34, College Green..6 volumes, small oblong. (These small oblong flute or violin books were at one time very popular with all publishers.)

C. 1800 Mrs. Parker's much admired Selection of Strathspeys and Reels, folio.

A general Collection of Ancient Irish Music..Bunting, folio.

Hime's Selection of the most admired original Irish Airs never before printed.

C 1795-6 She lives in the Valley below, Hook; The Marriage Day;  
to The Silver Moon; Gary Owen, a favourite dance; Little  
1813 Salley; Werter's Sonnet; Robin Adair; etc., etc., and many hundred other half-sheet pieces or songs, with the address 34, College Green, or, at a later date, 29, College Green.

**Holden, Smollet.** Dr. Petrie in the preface to his "Ancient Music of Ireland," 1855, mentions Smollet Holden, and refers to him as "the most eminent British composer of military music in his time." He was the father of Dr. Francis Holden, himself a musician and a collector of Irish folk melody. Smollet Holden kept a music shop at 26, Parliament Street, sometime towards the end of the eighteenth century. From here he issued sheet music and several very valuable Collections of Irish and other national melodies. He was also a Freemason and published a small folio selection of Masonic Songs. The following are some of his publications.

- C. 1795 A Selection of Masonic Songs, arranged with choruses in parts, and respectfully dedicated to the brothers of the most honourable fraternity of free and accepted Masons, by Br. S. Holden, . . . Dublin, published by S. Holden, at his music warehouse, Parliament St., 8vo. (*Wighton Collection.*)

A Collection of Original Welsh Music, for the harp, pianoforte, flute, or violin, and dedicated to the Prince of Wales. . . Dublin, published by S. Holden, 26, Parliament Street, folio. (*Wighton Collection*)

- C. 1800 The Child's wish for May (sheet song, same imprint).

Off she goes, the variations by a young lady . . . (same imprint).

- C. 1804-6 A Collection of Old Established Irish Slow and Quick Tunes, arranged for the harp, pianoforte, or bagpipe . . . selected and published by S Holden, Parliament Street, Dublin, 2 vols., folio. (A very interesting and valuable gathering of Irish music, much of which up to then unprinted.)

A Collection of [24] Quick and Slow Marches, Troops, etc., for the pianoforte or hatpischord, folio.

A Periodical Collection of Irish Melodies, folio,

**Lee.** This was a family of music sellers and publishers, dating from a comparatively early period of the Irish music trade. The first of the family in this connection was Sam or Samuel Lee, and he was established at No. 2, Dame Street, probably about 1760; there are, at any rate, indications that he was publishing near the year 1767. I am in possession of several half-sheet songs from operas which were acted in that year, which sheets appear to be of a contemporary date. He also published half-sheet songs in a similar style to these from operas acted in 1773 and 1775. All these half-sheet pieces are beautifully engraved and cleanly printed on fine thin paper; they are in very marked contrast to the work done by the later Dublin publishers. There is an interesting memory of Sam Lee in O'Keefe's "Recollections," vol. 1, p. 320. "The first public performer on the violin of an Irishman was Sam Lee, the leader of the band at Crow Street Theatre. He had wit and was proud. One day he had dined with a pleasant party of friends at Hallogan's Tavern, over Bally-Bough Bridge, as you enter upon the Strand leading to Clontarf. On their return home, having had some words with one of the party, he refused to walk on the same side of the road with him, as they were coming up Summer Hill, and crossing over kept on the left hand side; the consequence was, he slipped down a steep place and received some inward hurt, of which he died. He had opened a music shop on Cork Hill, and afterwards had a coffee house in Essex Street called "Sam's Coffee-house," both much

encouraged and frequented." O'Keefe does not give the date of Sam Lee's death, but it must have occurred sometime near 1776 or 1777. Michael Kelly also in his "Reminiscences," vol. 1, p. 8, incidentally speaks of "honest Sam Lee (father to Mr. Lee, who now keeps a music shop in Dublin) as being a celebrated violinist." Sam Lee published a great deal of music, and after his death was succeeded by Anne Lee, evidently his widow. She kept on the same shop and continued publishing, being, no doubt, aided by her younger son, Edmond Lee. She was in business at No. 2, Dame Street until after 1781. Meanwhile, John Lee, the elder son, seems, on the death of his father, to have set up on his own account, and was, about 1777, at 64, Dame Street, opposite George Lane, issuing sheet music equally well engraved with that of his father. About 1780 he removed to different premises in the same street, No. 70, at the corner of Eustace Street. His sheet and half-sheet songs with this imprint are very numerous, and many are songs in the operas then current in England. He was at 70, Dame Street in 1791, and doubtless also some years later.

Before 1788, Anne Lee has either died or handed over her shop to Edmond Lee, and the two brothers published many works with a mutual imprint, and others each with their individual one. Edmond Lee must have been the survivor of the two, for I find music with his name attached which must have been printed in the first five or six years of the 19th century. The Lee family, besides sheet and half-sheet song music, published several collections. One, which has the imprint of John Lee, being a collection of Carolan's Airs. I think it likely that this was first engraved for Sam Lee, as a re-publication of an earlier edition, and so possibly with regard to an oblong folio gathering of Jackson's Irish Tunes, which has Edmund Lee's imprint.

#### S. Lee

- C. 1767-8 Oh, why should I sorrow, sung by Miss Catley, in Cymon [1767]..published by Sam Lee, at his music shop, No. 2, in Dame Street, near Parliament Street.
- C. 1767-8 Oh why will you call me again, a particular favourite song in Cymon..(same imprint).
- C. 1767-8 Tell me cruel Cupid, a favourite song on Love in the City [1767]..(many other half-sheet songs from "Cymon," "The Golden Pippin" [1573], and other operas).
- C. 1775-6 The favourite song sung by Sr. Harry Muff in the last new opera of the Rival Candidates [1775]..S. Lee, 2, Dame Street.

## Anne Lee

- C. 1776 Isaac Mendoza, the Jew's song in the new favourite opera of Duenna [1776] ... published by Anne Lee, No. 2, Dame Street.

The Mansion of Peace; Three remarkable Catches; A Venetian Duet, and a favourite French Air; Sweet Poll of Plymouth; Tally Ho, sung by Miss Wrighton, at Vauxhall; The Anacreontic Song, as sung at the Crown and Anchor Tavern (To Anacreon in Heaven), etc., etc. . . . same imprint.

- C. 1781-2 Here in cool grot and mossy cell, the last new glee which gained the prize medal, composed by the late Earl of Mornington. . . . published by Anne Lee, in Dame St., No. 2.

The Glee gained the prize medal of 1779, and Lord Mornington died in 1781. This sheet was one of many single catches and glees, published singly and in collections. One of the collections is:—"A new edition of the Gentleman's Catch Book, being a selection of the most admired catches from every former production. . . . Anne Lee, No. 2, Dame Street, near the Royal Exchange."

## John Lee

- C. 1778 Sweep Chimney, a favourite new catch, sung at Vauxhall . . . published by John Lee, No. 64, Dame Street; What bard, oh Time, sung by Louise in the new opera, The Duenna; Miss Jameson's Hunting Song, sung with so much applause at the Rotunda; The second new Scotch Ballad, introduced by Miss Catley, in Cymon, etc., etc., half-sheet songs (same imprint).

- C. 1780 The Favourite Scotch Rondo, sung by Miss Jameson at the Rotunda, 1778, composed by Hook. . . published by John Lee, No. 70, Dame Street; Mille Affetti, etc., etc., with a great quantity of other English and Foreign pieces, songs from operas, etc., all having same imprint, of various dates.

- C. 1791 A Smile from the Girl of my heart, sung in the Woodman [1791]. . . . Dublin, published by John Lee, No. 70, Dame Street, the corner of Eustace Street.

- C. 1780 A Favourite Collection of the so much admired Irish Tunes, the original and genuine composition of Carolan, the celebrated Irish Bard, set for the harpsichord, violin, and German flute. . . . Dublin, published by John Lee, at his new music shop, the corner of Eustace Street, in Dame Street, No. 70. . . folio, p.p. 28.

- C. 1781 A Pocket Book for the German flute or violin, containing an agreeable variety of the newest and most esteemed airs, duets, and songs. . . . same imprint, small oblong, 4 volumes, contains a quick step for the year 1781.

## John and Edmond Lee

- C. 1788-9 The Branch of the Willow, in the new opera of Marian [1788]; Patty Clover, and other pieces from the same opera . . . published by John and Edmond Lee, Dame Street, Dublin

Haydn's 12 Celebrated Ballads . . . published by John and Edmond Lee, at No. 70 and No. 2, Dame Street. (In the copy I have seen, Edmond's name and address is imperfectly erased.)

Edmond Lee

- C. 1790 Jackson's Celebrated Irish Tunes..Dublin, published by Edmond Lee, No. 2, Dame Street, near the Royal Exchange, oblong folio. (*Glen*)  
(This was probably originally issued by Sam Lee and reprinted from the old plates by his son.)  
Country Dances for 1796. *Culwick*.
- C. 1804 E. Lee's Collection of Country Dances for the present year, folio, p.p. 12.
- C. 1805-6 Green grow the Rashes, a celebrated Scots song, arranged by Doctr. Haydn. Many other half-sheet songs.

**Logiers, J. B.** Johann Bernard Logiers was the son and grandson of German musicians. He was born about 1780 and came to England when he was ten years of age. He studied the flute and pianoforte and near the year 1796 married the daughter of a military bandmaster named Willman, following the regiment to Ireland. He thus became connected with military music and composed a good deal of this class, which (it being war time) was much in request. About 1814 he settled down as an organist at Westport in Ireland, and now turned his attention to the pianoforte and the best method of teaching it. He invented and patented (1814) an instrument which he named the "Chiroplast," and by this he is now best remembered. It was a sort of pianoforte fether in which the victim's wrists and fingers were held during practice; the wrists were permitted to move sideways by a sliding motion on a rod. This drastic treatment was supposed to produce a correct position of the hands. The "chiroplast" is now dead and buried, but the instrument and his method of instruction at one time had its advocates. In 1821, a Major Hawker sought to give a similar result by a "Royal patent handmould," which, formed either of wood or hard leather, was affixed to the palm of each hand.

Logier seems to have kept a music shop, at one time, in Dublin, at 27, Lower Sackville Street, from whence he issued sheet music as "The admired air of Paddy Carey.....Dublin, published at I. B. Logier's, 27, Lower Sackville Street, *circa* 1810. There are also other sheets of like character.

**McCalley, John.** His address was 33, Moore Street, and he published sheet music from about 1785 onwards towards the beginning of the century.

Among others with his imprint is:—"Calipip, in the French opera of Tarara"; "The New Serenade" (Arise my sleeping fair); "What though a swain of good renown," etc.

**McCullah, E.** He issued "A Collection of Irish Airs for the flute, violin, or flageolet, arranged as duets or solos, 3 vols....Dublin, published by E. McCullagh, 1, Royal Arcade," 12mo., *circa* 1820. About this date also there is a series of half-sheet Scottish Songs sold singly, but probably afterwards gathered into a volume.

**McDonnell.** A music seller and occasional publisher at the end of the eighteenth century. One half-sheet song is:—"Geordie Jenkins, an admired original ballad, as sung by Mr. Spray, with great applause, composed by T. A. Geary...Dublin, published by McDonnell, at his pianoforte and music warehouse, No. 2, Church Lane, Colledge Gn.," *circa* 1800. Dr. Culwick furnishes another imprint for the overture to the "Turnpike Gate" [1799], "2, Church Lane, and 28, Nassau Street."

**McLean.** A music seller and publisher of sheet music, etc., who, about 1810-15, kept a shop at No. 10, Bachelors' Walk. Besides a good deal of the ordinary class of sheet music he published a copy of Bunting's first [1796] collection with the imprint, "Dublin, published at McLean's Musical Circulating Library, 10, Bachelors' Walk," and a small flute book with the same imprint. "The Amateur's Companion, being a rare selection of Irish and Scotch Melodies, arranged in a familiar style for the pipes, flute, flageolet, and violin," oblong 8vo, 3 volumes.

**Mainwaring, W.** An early Dublin music seller, with a shop in Colledge Green. His name is found on the imprint of several English and Scottish musical publications. One of these is Bremner's edition of Pasquali's "Thorough Bass," Edinburgh, (1757), which is, by the title page, sold also by J. Walsh, and J. Johnson, London, and W. Mainwaring, Dublin. Among the books formerly belonging to the Sacred Harmonic Society, now in the possession of the Royal College of Music, is:—"The Ladies' Amusement, being a new collection of songs, ballads, etc., with symphonies and thorough bass, by John F. Lampe, Dublin, printed by James Hoey, for the author, and sold at Mr. Mainwaring's musick shop, in Colledge Green, and at Mr. Johnson's, musick seller, in Cheapside," folio, title printed, music engraved. There are other works which also bear his name either as publisher or salesman.

**Mountain, Henry.** Was an Irish violinist of ability. His name is attached to an arrangement of a glee published by Elizabeth Rhames. There is a slight notice of him in Kelly's "Reminiscences," volume 1, p. 8, and it appears that his son was leader of the band at Covent Garden, and his son's wife the well known vocalist, Mrs. Mountain. Henry Mountain was in business as a music seller towards the end of the eighteenth century at 20, Whitefriar Street. This was about 1785 to 1790; near this latter date he removed to 44, Grafton Street. He published sheet and half-sheet songs from the operas of the "Highland Reel," 1788; "No Song, no Supper," etc., and the pantomime "The Hermit of the Rocks." A publication with the address 20, Whitefriar Street, is "The Gentleman's Catch Book, dedicated by permission to the Hibernian Catch Club by their most humble servant, Henry Mountain."

**Neale.** The Neale's so far as can be ascertained, were the first important music publishers in Ireland, and much mystery surrounds them, for publications bearing their imprint are of the utmost rarity. Up to present I know definitely of but six examples—a volume in the National Library, Dublin, which consists of five separate works bound together, and a folio in my own collection. I have to thank Mr. Alfred Moffat, the author of "The Minstrelsy of Ireland" and other valuable works, for first drawing my attention to the former, and to Dr. Culwick, of Dublin, for interesting transcripts. Bunting makes mention (in the preface to the 1840 edition of his Irish music, p. 4,) of three Irish collections, "One by Burke Thumoth in 1720\*, another by Neill, of Christ Church Yard soon after, and a third by Carolan's son, patronised by Dean Delany, about 1747." Petrie, in his Irish work, also appears to refer to the same work, for on page 150 he says that Bunting had passed over a certain tune of Carolan's "which appears in Neal's collection of the works of that composer, published in their author's life-time, for though that work is now of the most extreme rarity, I have reason to believe that a copy of it was in Bunting's possession." Again on p. 157, Petrie says "I found this air in one of the rare collections of Carolan's Tunes published during their author's life-time, namely, that of Burke Thumoth, the date of which, according to Bunting, is 1720." At p. 39, he again says:—"The tune has been taken from that very rare publication of Carolan's compositions published by O'Neill, of Christ Church Yard, Dublin, about the

\* Burke Thumoth's Irish, Scotch, and English Airs, in two books, octavo, were published by John Simpson, of Sweeting's Alley, London, certainly not much earlier than 1740 (probably four or five years later), and although there are later, yet I know of no earlier edition.

year 1721." It is pretty evident, from these extracts, that both Bunting and Petrie had access to a collection of Carolan's compositions, but it is strange that in every instance the spelling of the name of the publisher varies, and none of their spellings coincide with the one engraved on the existing Neale publications. Nor is any definite title vouchsafed, or reason for fixing the date at about 1720. As this collection (or collections) is frequently included in lists of early Irish musical publications, seemingly from no other source than from those above referred to, it would be of the utmost interest to students of Irish music to have full title and description of contents, should Bunting's or Petrie's copies be still in existence. Failing this the early publication of Carolan's tunes and the date of their first appearance in print must remain in a state of very unsatisfactory uncertainty. The volume in my own library is in small folio, and printed on one side of the paper only, its title is "The whole Musick and Songs of the second part of the Beggar's Opera," and the imprint:—"Dublin, printed and sold by John and William Neale, in Christ Church Yard," the music is well engraved, and clearly printed; the page following the title-page gives an engraved catalogue of books, printed and sold by Mr. Neale. Besides the "Second part of the Beggar's Opera," [*i.e.* "Polly," 1729], there are the operas "Faustus," and "Merlin." The former was acted in 1723, and the latter, which may be "Merlin, or the Devil of Stonehenge," 1734, or "Merlin, or the British Inchanter and King Arthur," 1736, as both these were musical pieces. The style of the engraving of the book and the likelihood that such a piece as "Merlin" would lose its popularity quickly, all tend to point that this copy must, have been published by Neale some years before 1740. The five volumes in the Dublin library are—a book of "Country Dances"; a first and second collection of "Airs performed at the Theatre"; a collection of opera airs for the violin; and an edition of the "Beggar's Opera," all in small oblong, with the imprint as given above, and apparently contemporary in date.

The Neales, or the successor of them, built, and opened on the 2nd of October, 1741, "The New Musick Hall," in Fishshamble Street (holding 600), where concerts were held, and which was afterwards used by a musical society with the Earl of Mornington for president. It was here that Handel's "Messiah," was first publicly performed. "Faulkner's Journal," Dec. 26th, 1741, quoted in Schœlcher's "Life of Handel," says:—"Last Wednesday, Mr. Handel had his first oratorios at Mr. Neal's Music Hall, in Fishshamble Street, to a most

grand, polite, and crowded audience," and in the same Journal of the 23rd and 27th March, 1742, there is advertised "the first performance of the Messiah, at the Musick Hall, Fishamble Street. Tickets to be had at the Musick Hall, and at Mr. Neal's in Christchurch Yard." This is the latest date I have yet discovered for Neale, an examination of the early Dublin papers would no doubt reveal some interesting particulars regarding the Neales. The following are the titles of the above mentioned Neale publications :—

The Whole Musick and Songs of the Second Part of the Beggar's Opera, sett with basses proper for the violin, German flute, harpsicord, or spinnet, carefully corrected from the London edition....Dublin, printed and sold by John and William Neale, in Christ Church Yard, where may be had all the new peices as they come out in London..Note: They have choice of English Fiddles, small folio.

A Choice Collection of Country Dances, with their proper tunes, whereof many never before published, and in an easier method to be understood than ever yet printed....Dublin, printed and sold by John and William Neal, in Christ Church Yard, small oblong.

A Set of the most Celebrated Airs and Playhouse Tunes performed at the Theatre....John and William Neale, small oblong.

A Second Collection (English Airs and Minuets), with several airs out of the late operas of Otho, Iulius Cæsar, Vespasian, and Rodelinda..(same imprint), small oblong.

A Third Collection for the Violin of the newest English Airs and Minuets, with several of the most favourite songs out of the latest operas..(same imprint), small oblong.

The Whole Music of the Songs in the Beggar's Opera.. (same imprint), small oblong.

The following list of "Books, printed and sold by Mr. Neale" is contained in the small folio of the "Second part of the Beggar's Opera."

For the Violin.

A Book of English Airs and Minuets, with directions for learners.

A Book of Scotch Tunes.

A Book of Irish Tunes.

The Songs and Dances in Faustus.

A Second Collection of English Airs and Minuets, with basses.

The Songs and Dances in Merlin.

A Collection of ye most Celebrated Playhouse Tunes, with basses.

A Book of ye Choicest Country Dances.

A Third Collection of English Airs and Minuets, with basses.

The Beggar's Opera.

- A Collection of English Songs.
- A Collection of Scotch Songs.
- A Second Collection of Country Dances.
- The Second Part of ye Beggar's Opera.

**For the Flute.**

A Book of English Airs and Minuets, with directions for learners.

A Collection of Irish and Scotch Tunes.

A Second Collection of English Airs and Minuets.

The Rudiments or principles of the German Flute.

Some of the above will be recognised with those in the Dublin library. They each, with one exception, are priced at 2s. 8½d.

**Powell, Samuel.** He was an early Dublin printer, who, in a book of Sacred Songs, employed musical notation set up in moveable type. Dr. Culwick, of Dublin, possesses a copy of this rare work, the title being :—"Cantiques Sacrez pour les principales solemnitez Chretiennes à Dublin chez...Samuel Powell, 1748," 12mo. The work was published for the use of the Huguenots then living in Dublin. Gilbert, in his "History of Dublin," says that the productions from Powell's press excel those of his contemporaries. He lived in Crane's Court, but in 1762 removed to Dame Street. He died in 1772.

**Power, Wm.** The brothers, William and James Power, were in business as music sellers at 4, Westmoreland Street in the first few years of the nineteenth century. In 1807 James Power removed to London and William Power kept on the Dublin business under the name, Wm. Power & Co. The brothers published works in common, their famous publication being Moore's "Irish Melodies." The imprints of the first six numbers of this give the two names, but in all copies of the seventh (1818), and onwards, I have seen, James Power is the sole publisher. After 1817-18 the London brother, James, seems to have severed his connections with Dublin, and it also appears from his name alone being present on the later impressions of the Melodies, that he alone held the copyright. James Power and afterwards his widow held the sole right of publishing musical settings to Thomas Moore's words. William Power's name as at 4, Westmoreland Street is in the Dublin Directory for 1826-7. The following, with many other works, besides sheet music have his imprint.

- C. 1810 A General Collection of Ancient Irish Music..E. Bunting, Dublin, published and sold at Wm. Power's music warehouse, 4, Westmoreland Street..and at I. Power's music and instrument warehouse, 34, Strand, London, folio (re-print of the 1796 edition).

- C. 1812 A Selection of Scottish Melodies....Words by Horace Twiss, Esq., folio (similar imprint).
- 1817 A Selection of British Melodies with symphonies...by Mr. Clifton, and appropriate words by John F. M. Dovaston. Dublin, published at W. Power's music warehouse, 4, Westmoreland Street, and sold at J. Power's music warehouse, 34, Strand, folio, volume first only, dated in preface, 1817.
- Moore's Irish Melodies; first six numbers..W. Power, Dublin, and James Power, London, folio.
- C. 1820 A Selection of Oriental Melodies, with symphonies and accompaniments, by Sir John Stevenson, Mus. Doc., and characteristic words by Thomas E. Power....Dublin, published by William Power, folio.

On the back covers of this is a list of "New Publications by W. Power." It includes the 7th number of the Melodies, Moore's "National Airs," and his "Sacred Songs," all of which, so far as I have seen, bear the imprint of James Power solely; it is possible that William simply sold them.

**Rhames.** Like the Lee's, they were another family of Dublin music sellers during the latter half of the eighteenth century. Benjamin Rhames was established at the sign of the "Sun," at 16, Upper Blind Quay," about or before 1770. He published half-sheet music and was succeeded in the business by his widow, Elizabeth, before 1775, at the same address. She issued sheet and half-sheet music in the same style and at the same address, but later her address stands as 16, Exchange Street. Gilbert's "Dublin" tells us, however, that about 1776, Upper Blind Quay, in consequence of its evil repute, had its name altered to Exchange Street. Elizabeth Rhames was succeeded by her son, Francis Rhames, probably near the year 1790-5, and about the year 1811 Paul Alday took over the business and premises.

#### Benjamin Rhames

- C. 1770-5 The Morning Fresh, set for the harpsichord....Dublin, published and sold by Benjamin Rhames, at the Sun, on the Upper Blind Quay, folio half-sheet.
- A Favourite Hunting Song..(Let the Slave of Ambition), by T. Giordani..(same imprint)..and other half-sheet songs,
- Elizabeth Rhames
- C. 1775-6 Alas 'tis in vain..Dublin, printed by Elizabeth Rhames. No. 16, Upper Blind Quay, where she means to carry on the music business.
- C. 1777 A Song in the new Comedy of the School for Scandal (Here's to the maiden of lovely fifteen); also other sheet and half-sheet songs from the operas :—"Fair American" (1782); "Robin Hood" (1784); "Marian" (1788), etc., with the imprint and address 16, Exchange Street.

- C. 1778 Sr Hugh P—r, or the accuser defeated by his own evidence, a half-sheet song relating to the accusation of Admiral Keppel by Sir Hugh Palliser in 1778. Songs on the same subject were printed by several other music publishers. To fill up the present sheet, has it Jackson's "Morning Brush," arranged as a Country Dance. Other half-sheets are various glees.
- C. 1780 Twelve Canzonets . . . composed and dedicated to Mrs. Pitt by J. A. Stevenson, M.D., opera 4. . . . Dublin, printed for the author by E. Rhames, at her musical circulating library, 16, Exchange Street, oblong folio.
- F. Rhames published sheet music and a series of country dances on folio half-sheets, *circa* 1805.

**Rice, John.** A publisher of half-sheet songs printed on the usual thin paper most Dublin publisher affected. His first address was probably No. 13, Dame Street, but in 1778 he was at 53, Dame Street, and at a later date at 5, College Green. The following are some half-sheet songs with his imprint.

- C. 1775 The Country Cousin; (My Cousin from the Country came). . . I. Rice, No. 13, Dame Street.
- C. 1778 The Seige of Gibraltar, a favourite new song [1778]. . . . John Rice, 53, Dame Street.  
By my sighs; Come Hope thou Queen of endless sighs  
The admired song of Nothing at all; How d'ye do; and other half-sheet songs (same imprint).
- C. 1781-5 Come, come my jolly lads, in Robinson Crusoe [1781]. . . John Rice, harpsichord and pianoforte maker, No. 5, College Green.

**Southwell, J.** His address about 1800 was 17, Earl Street. He published sheet music, among which is "Life let us cherish, a favourite ballad, composed by W. A. Mozart. . . Dublin, published by J. Southwell, at the pianoforte and music warehouse, No. 17, Earl Street, near Sackville Street.

**Stokes, Joshua.** A music seller in the latter part of the eighteenth century, with a shop in Dame Street, opposite Eustace Street. This may have been the shop afterwards taken by John Lee, then No. 70, for the numbering of Dame Street seems to have undergone several changes. Some of Stoke's half-sheet songs are:—

- C. 1780 Castle Berry, composed by C. Dibdin, sung by Mr. Banister in the Metamorphoses [1776]. . . Dublin, Joshua Stokes, Dame Street, opposite Eustace Street, No. 24.
- C. 1781-2 Rise beauteous flower. . . sung by Mrs. Johnston in the Lord of the Manor [1781]. . . same imprint.

C. 1781 What Posies and Roses. . . sung in the Agreeable Surprise [1781]. . . Joshua Stokes, 13, Dame Street.

The Lover's Toast; O Nanny wilt thou fly from me; Say Shepherd have you seen my fair; The Monstrous good song sung by Miss Palmer at the Rotunda; The Killmain Volunteer, etc., imprints, Joshua Stokes, 24, Dame Street.

**Walker.** Published near the end of the 18th century, "The Hibernian Magazine"; with this were given musical supplements printed from moveable type—songs, country dances, etc.

**White, Luke.** He was the printer of the first edition of the well known work "Historical Memoirs of the Irish Bards, by Joseph C. Walker...Dublin, printed for the author by Luke White, No. 86, Dame Street, 1786," quarto. This work contains engraved musical plates; it was re-published in 2 volumes, octavo, in 1818.

**Willis, Isaac.** A music seller and publisher who took, about 1820, the premises 7, Westmoreland Street, which had been formerly held by Goulding & Knevitt. He rapidly developed a large business, and had an agent in London for his trade there. About 1825 he removed to London and with partners under the name Willis & Co., did a large business, still keeping on his Dublin premises. While in Dublin he published a great quantity of the usual sheet music and several books of songs by T. Haynes Bayly. One of these works is "Miniature Lyrics, the poetry by Thos. Haynes Bayly, the airs composed or selected by Sir J. Stevenson.....Dublin, published by I. Willis, music seller and pianoforte maker to the King," oblong folio, volume 1, preface dated 1823. Volume 11 followed next year, and volume 111, probably in 1825, was published with the London address. (*See London Section*).

**Wogan, P.** Dr. Culwick favours me with the title of the following work in his library, "High Mass and Solemn Vespers, as sung in most of the different Roman Catholic Chapels throughout the United Kingdom, 2nd edition...Dublin, printed by P. Wogan, No. 15, Lower Ormond Quay."

\* \* \* Since the foregoing sheets have been worked off the following additional matter has come to hand, or found to have been accidentally omitted :—

## London.

**Alderman, Rd.** A music engraver whose name is attached to "Six Concertos for the organ or harpsichord, by Thomas Saunders Dupuis, London, for the author," folio, *circa* 1760.

**Alexander, James.** A music engraver whose name is found on sheet music. He was possibly the same with a well known flute player. In 1822 and later he was at 101, Leadenhall Street, from here he published a pretty miniature volume "Sacred Melodies for the flute, violin, flageolet, or Kent bugle...London, published and sold by J. Alexander, 101, Leadenhall Street," *circa* 1830, also "The Flowers of Emerald Isle," in 8 numbers, small square quarto.

**Andrews, H.** Some French vocal pieces have the imprint "printed for H. Andrews, at the musical library, 129, New Bond Street," *circa* 1790, this confirms the suggestion that he was partner with Birchall, for 129, New Bond Street was the latter's address.

**Baker, Thos.** A music engraver who engraved "Elegies Songs and an Ode" by Edward Miller, *circa* 1765, and Francis Peacock's "Fifty favourite Scotch Airs," *circa* 1762.

**Bates, T. C.** After being in St. John's Square he was at 18, Holywell Street, Strand, in 1822. He was afterwards (in 1824) in partnership with G. Longman (Longman & Bates), at 6, Ludgate Hill. They both entered into the firm of Chappell.

**Blackman.** W. Blackman was followed by J. & S. Blackman, musical instrument manufacturers, 5, Bridge Street, Southwark, this was about 1845. About five years later the address was 93, Blackfriar's Road.

**Bland, John.** He also issued some musical portraits well engraved. Three are:—J. P. Salomon, dated Dec. 12th, 1792; I. Pleyel, 1793, and W. Cramer, 1794.

**Bond, J.** 64, Dean Street, Soho, is mentioned in the directory for 1822 as a music seller and publisher.

**Branston, R.** He engraved "Six Select Songs and one Cantata, by James Newton...John Johnston, opposite Lancaster Court, in the Strand, near Charing Cross," folio *circa*

1774. This address appears as that belonging to Branston on another portion of the same work. In 1820-30 there was a wood engraver with the same name and initial.

**Bressan.** An advertisement of 1724 runs:—"This day is published Sonatas for a Flute, or Violin and Bass...Composed by Sig. Barsanti, printed for the author and sold by Mr. Bressan, musical instrument maker, at the Green door, in Somerset House Yard, in the Strand, price 5s.

**Bride, Richard.** He succeeded to H. Waylett's business in Exeter Change. One piece of sheet music has the imprint "printed for Richard Bride, at the Black Lyon, in Exeter Change," *circa* 1765-70.

**Brome, Henry.** Was succeeded by Charles Brome at the sign of the Gun, in St. Paul's Church Yard, who printed "Tully's Offices," in 1684.

**Buck, Thomas & John.** Printed an edition of Sternhold and Hopkin's "Psalmes, with apt notes to sing them withal," 1630.

**Buckinger, J.** Published sheet music at his musical instrument manufactory, 443, Strand; his name is in the directories for 1802 and 1807.

**Butts, Thomas.** Printed "Harmonia Sacra, or a choice collection of Psalm Tunes, etc.....in two and three parts..... oblong 4to...printed for Thos. Butts, Ratcliffe Row," no date.

**Caulfield.** A sheet of music, taken probably from a lady's magazine, *circa* 1805, gives "Engraved by Caulfield, 436, Strand."

**Chappell, Saml., & Co.** Their names at 50, New Bond Street are on the covers of Fraser's "Highland Airs," dated 1816, and also in the directory, 1822.

**Clare Court.** Some sheet music, *circa* 1815-20, has the imprint:—"London, printed and sold at No. 1, Clare Court, Drury Lane."

**Cluer, J.** His Pocket Companion for Gentlemen and Ladies, is advertised as "this day published," in 1724, and the "New Musical Cards for the violin, hautboy, and flute," in 1725. His initial was J. not T.

**Cobb, Thomas.** He was probably the engraver employed by J. Cluer for the beautifully cut music plates which bear the latter's imprint. "Cobb, Sculp." is on the charming frontispiece to Cluer's "Pocket Companion," 1724.

**Cross, Thomas.** There is mentioned in a "Catalogue of Books, printed and published in London in Trinity term, 1697," "Military music, or the art of playing on the Hautbois explained...printed for Thomas Crosse, in Katharine-weel Court, on Snow Hill, and sold at musick shops." Cross, also with this inprint, published a Collection of Songs, set to music by Purcell and Eccles, "printed and sold by Thos. Cross, in Katherine Wheel Court, near Holborn Conduit," folio.

**Cullen, John.** Printed and published "The Compleat Dancing Master's Companion, containing the Marlborough, Mr. Isaack's new dance, set by Mr. Paisible,.....and others danced at Court on her Majesty's birthday, 1705. The third book...London, printed by Wm. Pearson, and sold by John Cullen, at the Buck, between the two Temple Gates, Fleet Street, and Humfrey Saulter, at the Lute, in St. Paul's Chtrch Yard," oblong 8vo.

**Dover, Wm.** Was in 1822 at 6, Newman Row, Lincoln Inn Fields.

**Este, Thomas.** He printed W. Bathe's "Introduction to the Skill of Song." Hawkin's mentions this work as a later edition of the same author's "Brief Introduction to the true art of musick, 1584." The former work was printed without a date. A copy was sold at Rimbault's sale for £3 12s. od.

**Ewer & Co.** During the forties (1848, etc.) they were at 72, Newgate Street.

**Fitzwilliam, J. & Co.** No. 8. New Street, Covent Garden, published sheet music about 1820-1.

**Freeman, James.** 5, Little Warwick Street, Charing Cross, printed and sold "Six Sonatas for the pianoforte or harpsichord," by John C. Bach, *circa* 1775-80.

**Galloway, D.** Published "Rondos and Airs, with variations, by L. Dussek...printed and sold by D. Galloway, at his instrument warehouse, 37, Great Pulteney Street, where may be had a select variety of modern music," folio, *circa* 1805.

**Galloway, Wm.** 21, Welbeck Street, published sheet music in 1822-24, etc.

**Gawler, Wm.** Was an organist, and in 1785 published "The Hymns and Psalms used at the Asylum, or House of Refuge, printed for W. Gawler, organist to the Asylum"; frontispiece dated October 24th, 1785, large 8vo. A supplement is printed for William Gawler, Lambeth Butts.

**Green, John.** 33, Soho Square, a publisher or agent in 1822-24, etc.

**Halliday & Co.** 23, Bishopgate Street, were here in 1822.

**Hannam, H.** 4, London Road, was here in 1822.

**Hare, John.** Had a music shop as early as 1696, see page 135.

**Hedgebutt, John.** A bookseller, for whom Heptinstall printed one or more musical works.

**Hole, Wm. & Robert.** An edition of "Parthenia" was re-printed from the original plates in 1613; others followed in 1635, 1650, 1659, and a second part in 1689.

**Hunt, Richard.** In the new edition of Pepy's Diary, edited by Mr. Wheatley, there are several references to him. On October 25th, 1661, Pepys, who had left his lute at Mr. Hunt's to be mended, called there. Three days later, he went to Paul's Churchyard to Hunt's and found his theorbo done. Hunt is again referred to on April 17, 1663, and on August 20th and 21st of the same year.

**Jeffes, Abel.** "Dwelling in Sermon Lane, neere Paules Chaine," printed in 1584 "A Brief Introduction to the true art of Musicke...by William Bathe, oblong 4to (see Hawkins, p. 356, vol. 3).

**Johnson, Mrs. of Cheapside.** Her name and initial was R. Johnson, and she published in 1766 Charles Avison's "Twelve Concertos."

**Jones, Edward.** Was the printer employed by Henry Playford after the death of his brother. His printing office was in the Savoy and he worked off *Harmonia Sacra*, 1688-1693; *Apollo's Banquet*, 1690, 1693, etc. An Edward Jones is mentioned in Mace's "Musick's Monument," 1676, as possessing a valuable lute.

**Jones, C.** "All the tunes in the Beggar's Opera, transposed into easy and proper keys for the guitarr...London, printed for C. Jones, opposite Staples Inn, near Holbourn Barrs, where may be had all sorts of musicke and musical instruments, both new and second-hand, at the lowest prices," circa 1760, 8vo. (*Wighton library.*)

**Kitchen, T.,** engraved "The Land of Cakes, book 1st, Six Songs, set to musick in the true Scots taste, to which is added the Tears of Scotland...London, printed for R. Williams, T. Kitchen, Sculpt," folio, Laing's list,

**Linley, F.** His prior address was 42, Penton Street, Pentonville; he was agent for John Watlen.

**Magazines.** Add: "The Christian Magazine," music cut on wood, *circa* 1760-70; and "The Ladies' Monthly Museum, or Polite Repository," Dean & Munday; volume xx is for 1824,—type printed music.

**Major, Samuel.** 35, Duke Street, Smithfield, as a music publisher in the directory for 1822.

**Mears, Richard.** For extended account see pages 138-9.

**Miller, John.** "At the signe of the Violen, on London Bridge," was a music and instrument seller, who before 1711 was succeeded by his wife Elizabeth Miller. Mr. Arthur F. Hill has possession of two very interesting trade cards of theirs, the later one has "John" erased and "Elizabeth" substituted. "Mrs. Miller, on London Bridge" is marked on the title page as selling "The Violin Master Improved," dated 1711, and another work of about the same period.

**Millhouse, Wm.** 337, Oxford Street, published sheet music and was a musical instrument maker here in 1802 to *circa* 1820.

**Monzani.** Both father and son were celebrated flute players, as well as flute makers. Monzani & Hill were at 28, Regent Street in 1821.

**Newland & Johnston.** 36, Southampton Row, published sheet music, *circa* 1818-20.

**Pearson, Wm.** He gave place to his son in 1736; for in that year A. Pearson printed "A Compleat Melody, or the Harmony of Sion, A. Pearson, for J. Hodges, at the Looking Glass on London Bridge, 1736," oblong 8vo.

**Peregine, Charles.** Printed for Henry Playford the eleventh edition of "Introduction to the Skill of Musick," 1687.

**Playford, John.** The following are additional notes of his editions:—"Dancing Master," 14th edition is dated 1709, not 1711, there is a copy in the Wighton Collection. There is a copy of "New Lessons for the Cithren and Gittern," dated 1652, oblong 8vo in the Euing Library, Glasgow. The first edition of "A Breefe Introduction to the Skill of Music," dated 1654, was sold at Rimbault's sale for £10 10s. od. "Apollo's Banquet," 1st edition, 1669; 5th, 1687; 6th, 1690; 7th, 1693; 9th, 1720. "Second Book of the Musical

Companion," 1686; 2nd, 1687; 4th, 1701; 5th, 1707; 9th, 1726. "The whole Book of Psalms," 8vo, 1677; 2nd, 1695; 3rd, 1697; 4th, 1698; 5th, 1699; 6th, 1700; 7th, 1701; 8th, 1702; 9th, 1707; 12th, 1713; 13th, 1715; 15th, 1719; 16th, 1722; 17th, 1724; 19th, 1738; 20th (with additions by J. Fox), 1757. "Several New Songs, set to as many new tunes, by Thos. D'Urfey, Gent., 1684," folio.

**Pyper, John.** The following is a fuller title "Parthenia Inviolata, or Mayden Musicke for the Virginalls and Bass Viol, selected out of the compositions of the most famous in that art, by Robert Hole...Printed at London for John Pyper, and are to be sold at his shoppe at Paul's Gate, next into Cheapside at the Cross Keies," oblong 4to, no date, engraved on copper, *circa* 1614. A copy supposed to be unique was sold at Rimbault's sale for £7 7s. od. See also Notes and Queries, December 11th, 1869.

**Rolfe, Wm.** He, with Samuel Davis, took out a patent for improvements in pianofortes, Jan. 31st, 1797. (*Brintmead's Hist. Pianoforte.*)

**Shade, G.** had also a shop at 1, Parliament Street in Dublin.

**Wright, E.** There is in existence a very richly engraved trade card, "E. Wright, at her music shop under St. Dunstan's Church, Fleet Street, makes and sells all sorts of musical instruments, music books, ruled paper, reeds, wire, and the best Roman strings, wholesale and retail. N.B. Guittar and Violin taught at home and abroad," *circa* 1740. She probably published music.

**Wright, Daniel, senior.** Hawkins gives him a bad character, thus:—"Greene had given some early specimens of his abilities in the composition of a set of lessons for the harpsichord, which he had probably meant to publish, but a copy having been surreptitiously obtained by one Daniel Wright, a seller of music and musical instruments, near Furnival's Inn, who never printed anything that he did not steal, they were published by him in so very incorrect a manner that the doctor was necessitated to declare that they were not his compositions, and Wright, no less falsely than impudently, asserted in the public papers that they were." (Hawkins, volume v, page 343.)

**Young, James.** "Choice Psalms put into Musick, for three voices, the most of which may be properly enough sung by any three, with a thorough bass, composed by 'Henry and

William Lawes, brothers, servants to his majesty...London, printed by James Young, for Humphrey Mosely, at Princes Armes, in S. Paul's Church Yard, and for Richard Wodenothe at the Star under S. Peter's Church, in Cornhill, 1648," 4to, type printed. (*British Museum.*)

**Howell.** Bristol. He lived in St. John's Street about 1790.

### Stourport.

**Nicholson, George.** In 1799 George Nicholson was at Ludlow. In 1801-2 at Poughmill, near Ludlow, from which places he issued many daintily printed volumes of ballads, songs, etc., generally illustrated with charming engravings and woodcuts of the Bewick School. About 1810 he was at Stourport, and there published "The British Orpheus, being a selection of two hundred and seventy songs."

### Dublin.

**Thornton, Robert.** Mr. E. R. McClintock Dix, of Dublin, kindly forwards me a discovery he has just made which brings music engraving and publishing to an early date in Dublin. In the Marsh Library, St. Patrick's, Dublin, there is a tract:—"Copies of Two Papers written by the late King Charles II," printed by Joseph Ray, and dated 1686. It has two titlepages identical with each other and between these is a bookseller's advertisement, of which the following is a portion:—

"Books printed for and sold by Robert Thornton, bookseller, at the sign of the Leather Bottle, in Skinner Row

The Choicest New Songs, with Musical Notes, either for voice or instrument, fairly engraven on copper plates, will be constantly printed and sold at Twopence. A song by the said Robert Thornton."

The above implies that the popular half-sheet song, such as Thomas Cross engraved, was not unknown in Dublin in the latter part of the seventeenth century and also that music engraving was practiced in that city. The Robert Thornton above named first appears as a bookseller, but later, in 1691-2, he was also a printer.

**Neale.** Mr. Wm. H. Grattan Flood (M.R.I.A.), informs me that he has some remembrance of an edition of Allan Ramsay's "Tea Table Miscellany," with engraved music dated 1729 published by the Neale family. This may be a Dublin re-print of the work mentioned at page 182.

*Instead of a full imprint the London publishers (especially on half-sheet music) frequently merely stamped their initials on the lower portion of the plate, as under :—*

I.B	John Bland.
R.Br.	Robert Bremner.
Rd. Be.	Richard Bride.
I.D.	Joseph Dale.
P E	P. Evans.
Ino F	} John Fentum.
I: F:	
I F—m	
Ka F—m	Catherine Fentum.
P.H	P. Hodgson.
J J	John Johnston.
L. B	} Longman & Broderip.
L & B	
L L & B	
W N	William Napier.
A P	A. Portal.
J P	John Preston.
W R	Wm. Randall.
I R	John Rutherford.
Sk:	T. Skillern.
G S	George Smart.
St:	T. Straight.
St: & Sk	Straight & Skillern.
C <sup>T</sup> S	Charles & Samuel Thompson.
S <sup>T</sup> A P	Samuel, Ann, & Peter Thompson.
I: V G	J. & G. Vogler.
P W	Peter Welcker.
M W	Maurice Whitaker.

## ERRATA

- Page 6—"Pathway to Musicke," 1596, not 1599.  
 ,, 8—Bew's "Vocal Music" not dated; one edition advertised in 1781 as just published.  
 ,, 8, line 31—For "Mickry," read Mimickry.  
 ,, 28—For T. Cluer, read J. Cluer.  
 ,, 30—Cobb & Watlen. Motetts, by S. Webbe, is dated 1792, not 1772.  
 ,, 46, line 2—For Titchbourne, read Tichbourne.  
 ,, 48—Forster. For gun stock, read gun stocks.  
 ,, 71—Lewer. Amaryllis, 1746, not 1749.  
 ,, 73, line 31—For Johnson, read Johnston.  
 ,, 78, line 9—For 1819, read 1719.  
 ,, 78, line 14—For Heptingstall, read Heptinstall.  
 ,, 85, line 4 from bottom (in some copies only)—For Del Figlio, read Dattel Figlio.  
 ,, 86, line 5 from bottom—For Yard, read Church Yard.  
 ,, 97—14th edition of Dancing Master, 1709, not 1711.  
 ,, 169—Sibbald. 3rd line down should read: "The only work which I have seen bearing his imprint," etc., etc.  
 ,, 214—Logiers should be Logier.  
 ,, 215—McCullah should be McCullagh.

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